ADJUSTMENT LAYERS | Q&A | PHOTO EDITING | PHOTOSHOP ELEMENTS

Free CD inside

Photoshop® creative

The magazine for Adobe® Photoshop® inspiration and advice

Inside

Get crafty with Photoshop
Plenty of expert guides to creating inspirational artwork

Understand Curves
Learn how to use this image-editing tool to its full potential

Create a kaleidoscope
Produce head-spinning artwork

Weather workshop
Come rain or shine, discover how you can control the elements

Master Smart Filters
Get to grips with CS3's amazing new wonder tool

Create the cover
Follow our expert step-by-step tutorial

AFTER

Selective colouring
Infuse monotone images with a splash of colour

Paint portraits from photos

Transform your photos into stunning pieces of artwork

Free CD-ROM!

- 70 Inspirational stock photos
- 376 Artistic brushes
- 20 Custom shapes
- 40 Creative fonts

and much more

eMag

Welcome

A glimpse of what's in store this issue…

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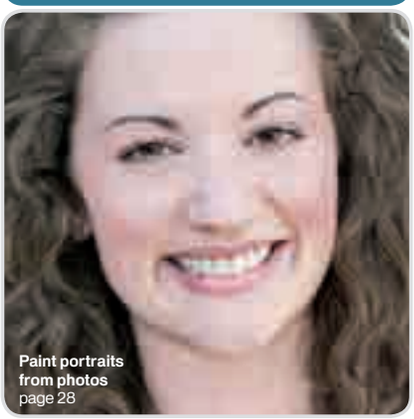
Paint portraits from photos
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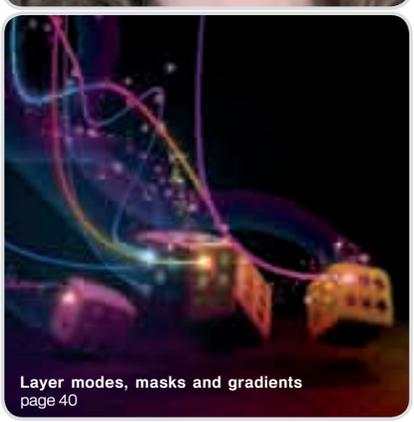
Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.


Layer modes, masks and gradients
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Kaleidoscope effect
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For all those control freaks out there, there's a great treat in store this issue – we're giving you the chance to play God and control the weather. That's the best thing about Photoshop, you can take scenes into your own hands and pick and choose the details depending on what takes your fancy. Follow our in-depth guide to creating convincing weather conditions, from snow and ice to dazzling sunshine and lightning strikes.

Also this issue you'll learn how to produce stunning portraits from a regular photograph. We've commandeered the expertise of the NAPP Grand Prize winner, Susi Lawson, to show us how you can achieve these amazing portraits using nothing but Photoshop.

We've also got a fantastic tutorial which will stretch your knowledge of layer modes, masks and gradients, enabling you to produce amazing effects. And for a bit of fun, check out the tutorial on page 64, which teaches you how to make a 'Wanted' poster, reminiscent the Wild West.

Additionally, we give you a heads-up on the new Smart Filter tool in Adobe's latest Photoshop software, CS3, and put this to use to perform great skin retouches just like you see in magazines.

With all this and much more, we just hope you can fit it all in before next issue comes around. Enjoy!

Rosie Tanner **Deputy Editor**
rosie.tanner@imagine-publishing.co.uk

issue twenty-three

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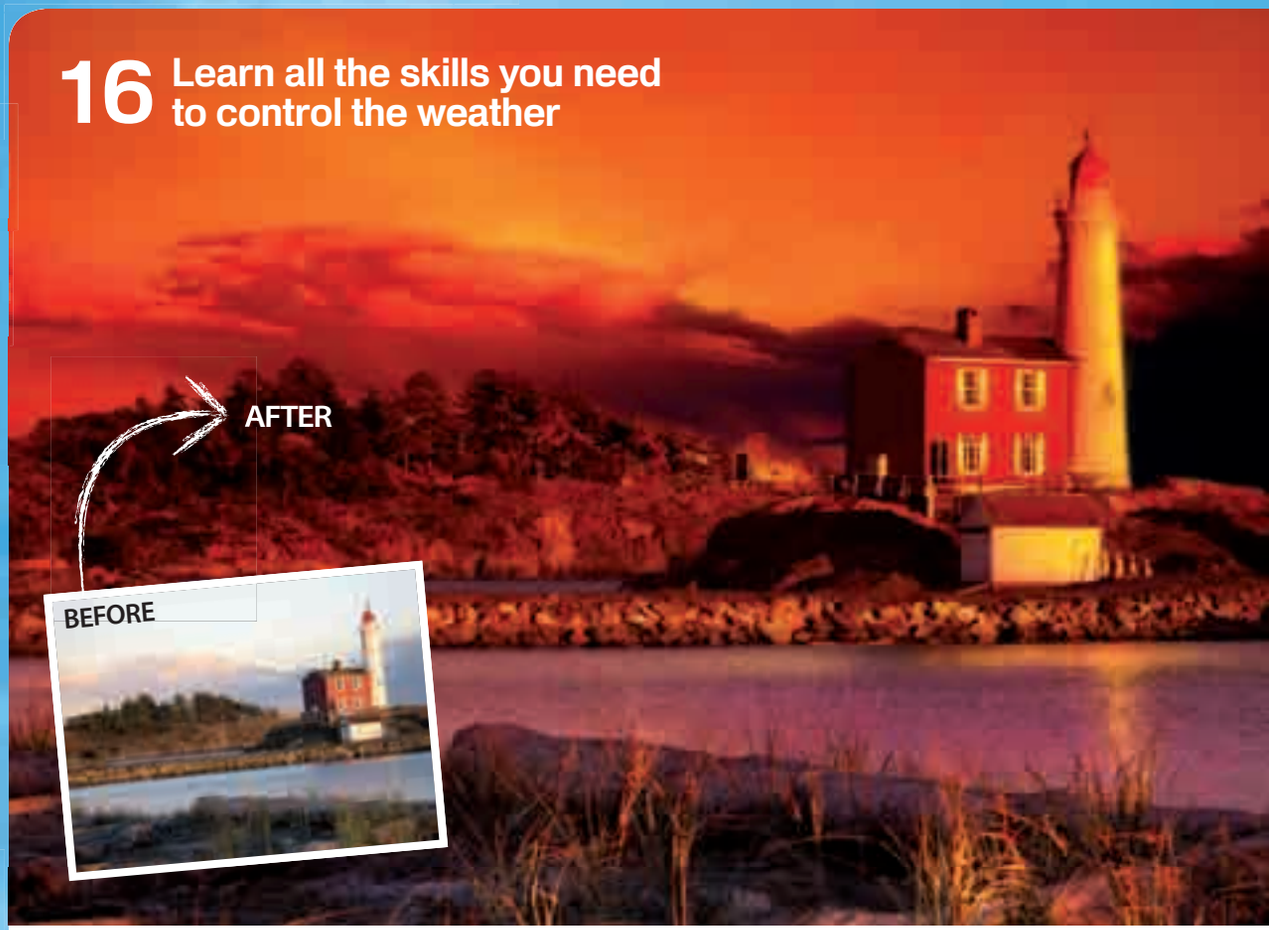


Creative hub
The latest creative news

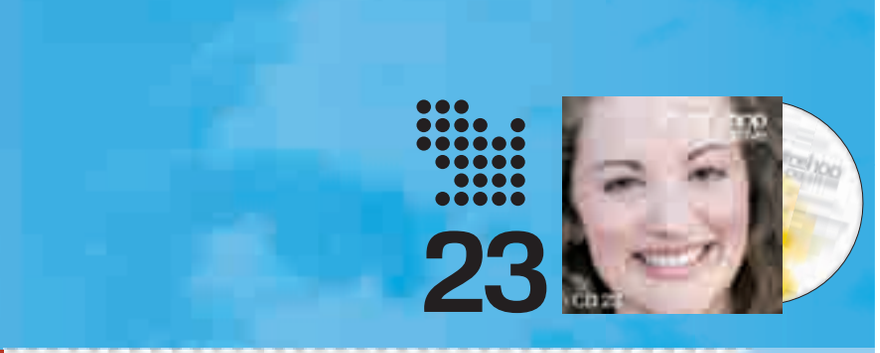
Keep your finger on the pulse with the latest products and people in the Photoshop arena

Advice centre
Your questions answered

Got a problem? Our pros find a cure for all your artwork ailments and Photoshop faux pas

Creative reviews
Spend some money...

Find out which of the latest gadgets and products are worth parting with your hard-earned cash



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On the CD
More free resources

See what goodies the free CD is loaded up with this issue – you'll be smitten with all those free resources!

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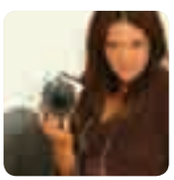
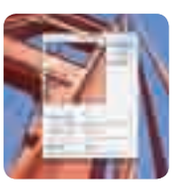
Exhibit
Reader showcase

Discover whether your work has made it into the exhibit pages this issue – it could be you!





Creative Forum

This is the place where you get to share your Photoshop thoughts, troubles and triumphs with fellow readers

FORUM CHALLENGE

Forum challenge

The latest forum challenge winner is Ranillo, who created this enchanting scene which is based on the phrase 'spring has sprung'. We really love the gorgeous lighting and the great sense of perspective that Ranillo has managed to achieve.

Log on to **www.pshopcreative.co.uk/forum** in order to check out the latest forum challenge.

Spring has sprung – Ranillo created this enchanting scene

The perfect blend

I'm a newcomer to *Photoshop Creative* and relatively new to Photoshop itself, and I found your article on Blending Modes in issue 20 really informative. Up to that time I was confused as to the various effects. I was particularly interested in the combination of the Tulips and Raindrops, as this is exactly the effect I've been trying to achieve for my project at nightschool. However, I've not been able to obtain a convincing image of the raindrops. Is the image you used on any of your discs or available to download? Looking forward to many happy hours with your magazines.
Janet Popplewell

Hi Janet, great to hear your found the feature so useful. As for the raindrops image, this is available from **www.istock.com** file number 3221755. Alternatively, this effect can easily be achieved by spritzing a window pain with water and photographing it in Macro mode with your digital camera.

Refreshing art

I have some images I'd like to share with you. I really enjoy creating faux adverts for foods in a retro style, reminiscent of ads from the Fifties but with a pop-art slant. Every element of my art is photographed by me and then manipulated in Photoshop Elements.
Adam Baron

Hi Adam, what a mouth-watering selection of images – they're certainly selling the products well. We love the fact that you've had total input from start to finish, from taking the source images through to the final manipulation. The quality of these images just proves how versatile Photoshop Elements is.

Digital scrapbook

Hello, I found your magazine and liked it. However, my amazement at the Digital Scrapbook tutorial in issue 22 was big, as there's a whole field out there that goes away from the cutesy look you cover in your magazine. I would hope to see some more of the graphical stuff in the future. Splendid magazine otherwise. I might subscribe!
Catherine Lucas

Thanks for your comments, Catherine – we've never considered ourselves as 'cutesy' before, but see your point about the different styles available. Of course, the possibilities with digital scrapbooking are vast and there are styles to suit every artistic taste. As with all our tutorials, we aim to give you the foundation skills which you can then flavour with your own personal style.

View from the forum

User: Bobble
Topic: Portfolio
I'm doing this for my boyfriend, who is a beginner yet very enthusiastic. It's his birthday soon and I know he would love a portfolio, but I have no idea where to get it from.

User: Sedim
Topic: Portfolio
Go to an art store and get a good basic portfolio. By the time he needs an expensive custom portfolio, he'll be able to afford it and know what he needs. My husband's last professional-grade portfolio was almost $300… and the one I bought, which looked equally nice, was $12.

User: Rosie
Topic: Portfolio
In issue 22 which is out in May, our main feature is all about different ways to create a perfect portfolio – what a coincidence!

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

eMag

Creative hub

The latest news stories for the Photoshop community

What's hot this month

BIG-MOUTH BRITONS

Brits are among the most open people worldwide – not a good thing. Research shows 6.1 million Brits will divulge personal info to strangers, raising concerns about them safeguarding personal info on the net. Let's hope bank details etc are kept under wraps.

STICK IT

Sony has launched a new memory stick range called the Sony PRO-HG. As a higher-grade version of the Memory Stick PRO, its aim is to accommodate high-end devices such as Digital-SLRs and digital video cameras. It's compatible with Memory Stick Pro host devices and is available in various sizes up to 4GB.

WEBSITE WONDER

Setting up your own website has never been easier thanks to the launch of Webpage MAKER Live. This new software enables you to manage your website content and update your site quickly and easily from anywhere in the world. Available online at **www.make-your-webpage.com**, £69.99.

TOP STORY: PHOTOSHOP CS3

Adobe hammers home CS3's assets

How Adobe is spreading the word about its latest release

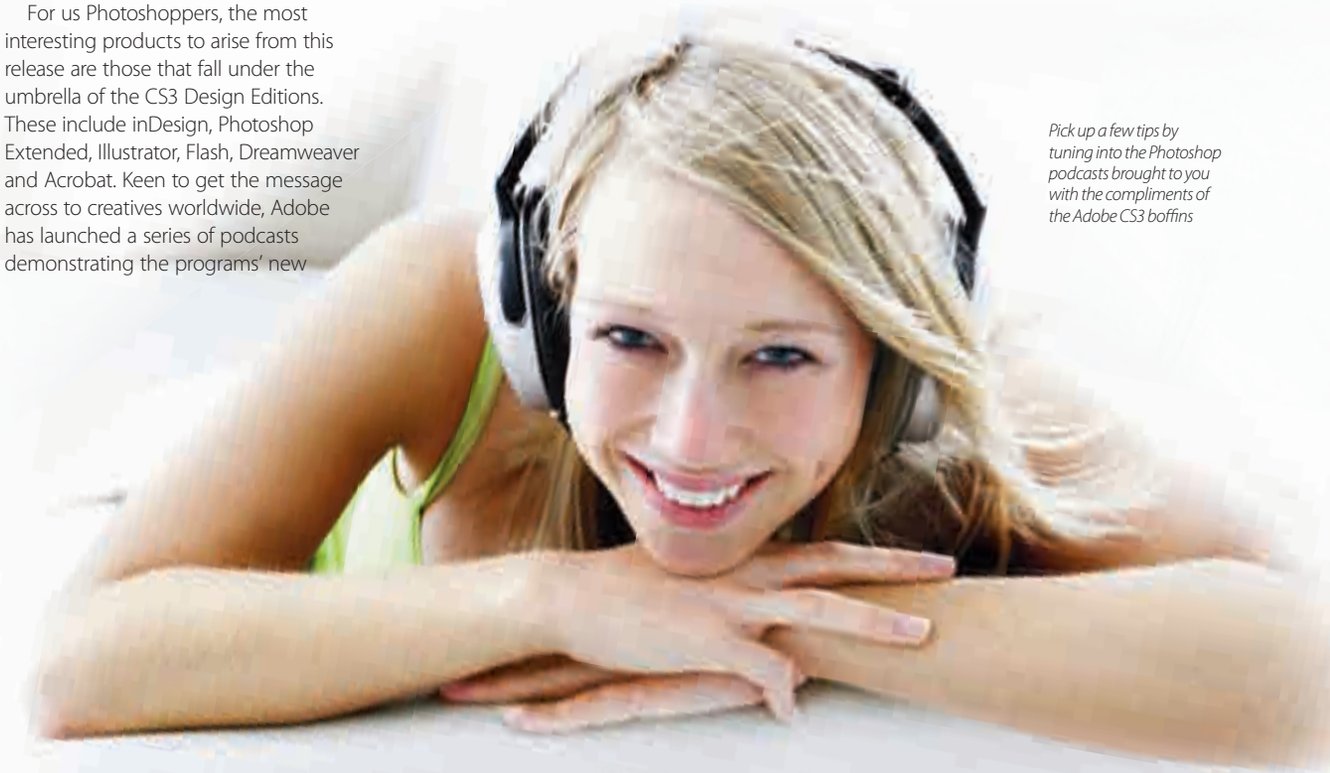
In a massive PR exercise, Adobe has pulled out all the stops to ensure word of CS3 reaches as far and wide as possible.

If you've had your head in the sand for the past few months, CS3 is the latest generation of Creative Suite to come from Adobe, which incorporates 12 Adobe products spanning four workflows: design, web, video and mobile media (eg mobile phones, PDAs).

For us Photoshoppers, the most interesting products to arise from this release are those that fall under the umbrella of the CS3 Design Editions. These include inDesign, Photoshop Extended, Illustrator, Flash, Dreamweaver and Acrobat. Keen to get the message across to creatives worldwide, Adobe has launched a series of podcasts demonstrating the programs' new features. Here's the Photoshop podcast line-up so far: *Measuring in Perspective, Using Image Stacks in Bridge* and *Place Photoshop Documents into Dreamweaver.* You can subscribe for free via iTunes (**www.itunes.com**) and pick up a new podcast every week. Each one includes conversations about the products from Adobe experts and executives, helping you get to grips with the new programs.

Adobe has also implemented a series of conferences to be held across the US. The conference tour started in Chicago in mid-May and is set to continue throughout June at locations including Boston, Seattle, Los Angeles and New York.

Photoshop enthusiasts can attend 'The Creative License Conference' for $199 for a two-day stint or $79 for just the single day. The conference kicks off with a continental breakfast followed by lectures, one-on-one sessions and endless networking opportunities. To book your place, log onto **www.adobe.com.**



Pick up a few tips by tuning into the Photoshop podcasts brought to you with the compliments of the Adobe CS3 boffins

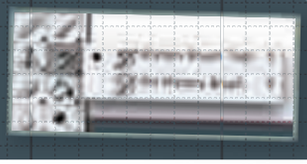
TALK TO US! | SEND NEWS STORIES TO PCR@IMAGINE-PUBLISHING.CO.UK

Adobe Photoshop A-Z

A special series working through the best features of Photoshop

H IS FOR HISTORY PALETTE

Instead of having multiple undos, Photoshop has something called the History Palette which enables you to revert back to a previous part of your work. It records everything you do as you work on your project, and lists each step in the palette. To go back to a previous stage, simply click on the relevant tab in the palette. Alternatively, the History Brush allows you to paint on your current canvas using pixels from an older part of the project.



Take your work to a new dimension

Master 3D imagery with E-on's new software

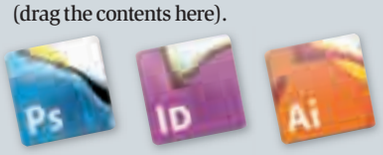
If you've always fancied trying your hand at creating 3D art, this could be what you've been looking for. The software company, E-on has launched two new versions of 3D software: Vue 6 xStream and Vue 6 Infinite. Both create natural-looking 3D environments and are so good they were even used to help create the Oscar-winning film *Pirates of the Caribbean: dead man's chest*. Vue 6 Infinite costs $695, Vue 6 xStream costs $895 for the full version and $299 for an upgrade from the Vue 5 version. **www.e-onsoftware.com/vue_infinite**

Glorious 3D

Icon eye-candy

Photoshoppers revolt against CS3's new icons

The icons for Adobe's CS3 generation of apps have been causing quite a stir in the Photoshop community. Resembling the lettering of the scientific periodic table, many users are disgruntled with their lack of impact. Across the web, people are offering alternatives for users to download so they can pretty up their desktops. Head to **www.artofadambetts.com** for an alternate set. To load them, Cmd-click the app and then go to Show Package Contents > Contents > Resources (drag the contents here).



CS3 icons – the alternatives created by Adam Betts

PANTONE COLOURS

WHEN THE CHIPS ARE DOWN...

Let Pantone give you a helping hand

Pantone has just launched a limited edition *Solid Chips peel and place coated* book.

Simply put, this rather fancy-named product is a reference book of all 1,114 Pantone colours, which designers can use in order to create their projects' colour palettes.

Each colour chip has a peel-off adhesive backing, so you can peel out your desired colour and stick it anywhere you wish. The ability to visually colour match your artwork to your colours is a great creative device for designers, and cuts out the hassle of glue or staples messing up your work.

Pantone has produced the global benchmark for colour for over 40 years and is the world colour authority trusted by the design industry. The book comes with 30 palette cards so you can place your chips onto one organised place. These are great for archiving for future projects, and even taking to the printers to ensure their machines are colour matched precisely to your work. There are six chips for each Pantone colour, enabling you to make up multiple palettes without running out of colours.

The *Pantone Solid Chips peel and place coated* book costs £123 and can be purchased from **www.pantone.com**.

EXPOSURE

Get your work seen

COROFLOT

www.coroflot.com

If you're an aspiring digital artist looking for a way into the design industry, Coroflot.com is for you. With a Showcase area to upload portfolios, plus a huge Jobs section, you'll get your foot in the design industry door in no time. Great for networking, sharing work and keeping up to date with all things Photoshop.

SAATCHI GALLERY

www.saatchi-gallery.co.uk/yourgallery

This is a great forum for contemporary art, where you can upload your images to exhibit online. The real-life Saatchi Gallery receives over 600,000 visitors a year and is famed for bringing unknown artists into the limelight. If you upload your work to this site – who knows, you might just be noticed and receive a proper exhibition of your own.

Updates... THIS MONTH IN SHORT

New additions to the world of Photoshop

PDF perfection

If you regularly send out PDF versions of your work then the latest Enfocus Neo 1.1 software may interest you. This time-saving program enables you to make immediate changes to your PDF files, including text editing, shape transformations and image editing on the spot. Enfocus Neo 1.1 is both PC and Mac compatible. For more details log onto **www.xchangeuk.com**.

File security with Carbonite

For nervous Photoshoppers worried about file security, the stress could be over. Carbonite offers PC users complete backup of all files for just £2.50 a month. Ideal for anyone with large amounts of images and artwork stored on their computer, this is far easier than backing up everything to disc. **www.carbonite.com**

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

At a loose end? Here are the must-see events this month

FROM JUNE

SPARK AWARD WINNERS
Check out the latest design talent at the Spark Awards exhibition at the Art Center of Design in Pasadena, USA. The online exhibition runs until May 2008. **www.sparkawards.com**

CLOSING DATE 30 AUGUST

QUIKSILVER INNOVATION CONTEST
If the words snow, surf and skate get you going, check out this competition to design an innovative product that fits the Quiksilver lifestyle. **http://innovationcontest.quiksilver-europe.com**

JULY 8

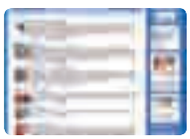
2007 INTERNATIONAL DESIGN AND ILLUSTRATION AWARDS
The countdown's begun for the announcement of this year's winners. The ceremony coincides with the Interstellar Art Expo in Los Angeles. **www.interstellarexpo.com**

Two of the best… PLUG-IN SITES

DNG Converter and Camera Raw

www.adobe.com

Adobe has released updates for its DNG Converter and Camera Raw applications. These support the new Panasonic Lumix DMC-FZ8 camera. If you're lucky enough to own one of these lovely cameras, the updated plug-ins are compatible with Photoshop CS3, Elements 4.01 for Mac and Elements 5.0 for Windows systems.



ArtOptimizer

www.xchangeuk.com

XChange International has starting shipping ArtOptimizer for Adobe Illustrator and Adobe Photoshop CS and CS2. Aimed at helping users to save valuable storage space, the program reduces the size of linked images whose effective resolution is higher than required.

REVIEWS Show off your artwork in new ways with Photobox

Make a note

Photobox is forever inventing new gift ideas enabling you to show off your images.

The latest addition is a range of notebooks which you can adorn with your own images of whatever you wish. Perfect for scribbling down design ideas, using as a sketchbook or even writing the shopping list, this is a great personalised product to give as a gift or to use yourself. There are no less than 24 bright and quirky design ideas to pick from, including stripey sensations and nature-inspired designs.

Each notebook measures 165 x 216mm and has 150 pages to scribble away on. You can choose from either lined or plain paper and the turnaround for European users is a speedy three days.

Creating the notebook is extremely straightforward. First off, register at Photobox.co.uk then browse the gift options, selecting Notebook. Next, you have to choose one of the two themes (Nature or Stripes) and select a template which has the number of image spaces you require. Once your template is ready to go, just drag and drop your images into place then use the zoom and rotate tools to tweak them to perfection.

Each notebook costs £5.99 to make, although discounts are available with orders over 10. Go to www.photobox.com to order your personalised gift.

Pretty as a picture – it's very easy to create these personalised notebooks

FRAMES Pep up your pictures with a fancy frame from Akvis

You've been framed

After toiling away to get your images looking picture-perfect in Photoshop, it would be a shame not to show them off to their full potential.

A frame is the perfect way to add the finishing touch to any image, and the Akvis Frame Suite makes this an easy addition to pair with any project.

Available in standalone and plug-in versions, Akvis Frame Suite v.1.0 is suitable for both Windows and Macintosh users. You can choose from a multitude of preset styles and customise the colour, form and surface effect according to your taste. The great thing about this product is the ability to save any of your frames as presets to use for future projects.

If you quite like the sound of this product, it's available for a fully functional ten-day trial. Simply go to http://akvis.co./en/frame-suite/index/php to see what it's all about. If you're impressed you can pick up your own copy for $49.

The team's wish list

Pure material delight…

Xs-Drive 2 Smart 2300

This is a portable storage device for digital photographers, enabling them to instantly back up their shots to a safe secure place when on the go. It works with all types of memory card and will even store MP3 files, mobile phone content and video files.

We want it because…

Not only is it small, sleek and sexy, it also offers a practical solution to backing up files and freeing up space on your camera. It's really easy to use with a simple two-button interface, and best of all it's even cheaper than the previous version! With a faster write speed that can copy a 1GB memory card in less than four minutes, this product is a definite winner with us.

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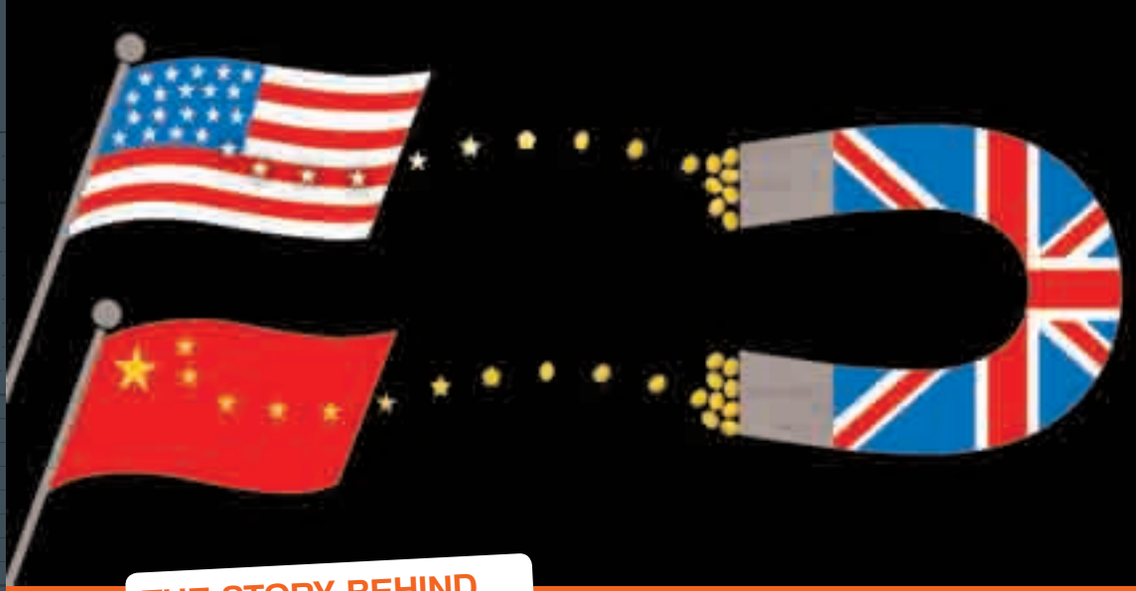
Bold, bright and beautiful – Gemma Robinson is renowned for her fearless use of colour, strong lines and strapping shapes. She shares with us the secrets of her success…



THE STORY BEHIND…

Gemma Robinson

Gemma Robinson is an illustrator based in the UK. Since she graduated from Loughborough University with a degree in Illustration, she's enjoyed a varied and thriving career, with an impressive client list including *You* magazine, *The Guardian* and *Shelter,* to name but a few. She tells *Photoshop Creative* what it's like going it alone and gives us her tips for making it to the top.

How did you get into illustration?

I studied illustration at Loughborough University and then started freelancing as soon as I left. I always loved drawing and working on creative projects as a child. For me, it was a case of how I could turn that into a viable career – and illustration provided me with that opportunity.

How would you define your style?

My style is very graphic with a strong emphasis on design. I tend to produce quite bold, conceptual imagery – sharp ideas form the basis of all my work.

Where do you find inspiration?

I am inspired by lots of contemporary illustrators and designers, such as Peter Grundy, Frazer Hudson and Paul Wearing. I also love the work of illustrators such as Eric Carle and Miroslav Sasek – his *This Is* series of children's books are some of my all time favourites. Iconography inspires me greatly. I love everyday signs and symbols: geeky things like roadsigns, infographics, instructional diagrams – I find them fascinating. I always have a wide assortment of pictures and ephemera up on the walls of my studio to inspire me while I work. I can't think of anything more counter-productive than looking at plain white walls all day!

What features do you love most in Photoshop and why?

I spend a lot of time playing around with colours and textures in Photoshop. I am always poking around at the hue and saturation of things. I often import hand-painted or printed textures that I like to posterize and adapt to get just the right balance of colour and detail. But of all the features and tools Photoshop has to offer, the humble Magic Wand tool is my favourite thing ever. Which genius invented that? They should be given a large medal!

What's the biggest challenge about what you do?

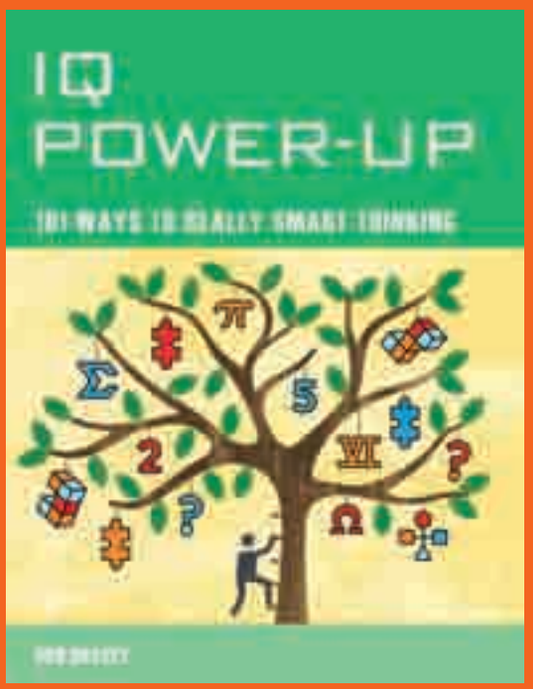
Being an illustrator means having an unpredictable lifestyle, and my working hours are sometimes a little unconventional. If a job comes along with a tight deadline, then everything else goes

On Your Bike: *Illustration for Sainsbury's Magazine about cycling holidays in the forests and vineyards of France*

Recycling: *Images from a series of iconographic booklets about recycling household objects*

Warning Signs: *From a series of spoof road signs used for self-promotion*

WEB | SEE MORE OF GEMMA'S WORK AT WWW.GEMMA-ROBINSON.CO.UK



(opposite page) ***Investment Magnet:*** *Illustration for Property Week re investment in the UK from US and China*

(top left) Royal College of Nursing: Illustration about the new services they are offering to their members

(top right) ***IQ Power-Up:*** *From a series of book covers for Duncan Baird Publishers about improving your mind*

out the window. Mostly though, it can be quite an isolating existence. I almost never meet my clients – sometimes I never even speak to them if everything is done via email. It can be challenging to maintain your sanity, but the sense of enjoyment and satisfaction I get from the work itself outweighs that.

What are you working on right now?

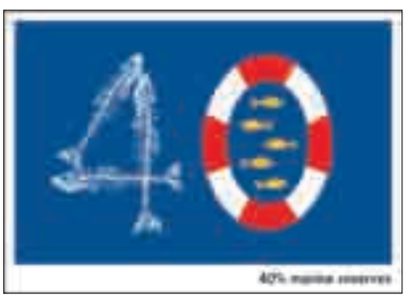
Today I'm working on two editorial jobs – both have next-day deadlines, so I have to be able to turn out ideas pretty quickly. I like that about editorial work though, it forces me to stay sharp and be creative under pressure.

What does the future hold for Gemma Robinson?

I have just started doing a bit more work for American clients. That's a market I would like to explore a lot more. I think there's a slightly different attitude towards illustration out there – perhaps a more positive one – and slightly different expectations. To a certain extent I am still finding my niche and developing my style, so I try to stay open minded about where I'm going with my work. Having said that, I have really enjoyed the advertising work I've done recently, so I'd like to work on more projects in that field.

What's it like working for yourself?

Hard work! It takes a lot of discipline to keep plugging away at it. There's no one to fill in for you if you get ill or fancy a day off, and you have to be prepared to make sacrifices on a regular basis. But having said all that, I really love it and would never want to go back to being an employee. I love being able to set my own agenda and control my own schedule. I know that every time I'm working late or through the weekend, I am doing it for myself and I'll be the one to reap the rewards! It's a very satisfying way to make a living.



(above) ***Marine Reserves Campaign:*** *From a series of postcards in support of a Greenpeace campaign*

(right) ***Going Up In Smoke:*** *Illustration in Property Week re property developers losing out on tax allowances*

Gemma's top five tips to being a successful illustrator

01 Be able to draw. I'm always surprised by the work I see that just isn't well drawn. It stands out like a sore thumb – you can't conceal it with a 'cool' style.

02 Personalise your work. It's vital to have your own defined style and visual language. There's a difference between being inspired by someone else's work and simply aping them. That will never give your work the authenticity it needs to convince someone it's worth commissioning you over the original!

03 Promote yourself. People won't come to you – you have to get your work to them.

04 Be persistent. Unless you constantly remind the commissioners you're there, they'll quickly forget you – they get so many enquiries.

05 Enjoy it. May as well give up now if you don't! It's far too hard a career to pursue unless you do.

Weather workshop

Don't you sometimes wish you could control the weather? Never seems to be just right, does it? Well, you can create your own! **Tim Shelbourne** taps his barometer and shows you how – with Photoshop of course!

ON THE CD

Weather_start.jpg
Template_file.jpg

The weather – it's something we can't avoid. It governs every day of our lives and dictates whether we spend the weekend in the garden enjoying a barbecue with friends, or cooped up watching raindrops streaming down the windows in an unseasonable mid-summer half-light. In the real world we have no influence over rain or shine, but when it comes to digital imaging we can simulate any kind of weather. Using a single image as a base, you can decide that sun will shine, rain will fall, or even that the whole world will freeze over in the time it takes for a mouse to click!

Of course, Photoshop is the key to this environmental control, and a few fundamental digital imaging techniques can be used to simulate any weather effect you can imagine.

Above all, any weather condition is characterised by a specific and unique colour palette. So by starting with a fairly bland base image we can manipulate the original colours in a variety of ways.

First we can use Levels, Curves and the Color Balance command to alter the tone and colour of the image, replicating the warm shades of summer, the sombre hues of a storm, or the icy blue, crystal clear glare seen only after an overnight mid-winter snowfall.

But there's more to simulating weather conditions than colour alone can achieve. We also need to simulate driving rain, lightning, radiant sunlight and drifting snow. Again, the magic of Photoshop can create all these effects – and that's what we'll cover over the next ten pages.

We'll divide the weather effects into their own sections, starting with a sunset, making our way through quite a storm, soldiering on through rain (is there really a pot of gold at the end of that rainbow?), and finally emerging into a crisp, white winters day.

You'd perhaps think there would have to be lots of complicated and obscure Photoshop techniques involved in simulating such a variety of effects – but it's a fact that we can use just a few Photoshop tools and routines to create all of these weather conditions.

For instance, simple Noise on an isolated layer can be adapted to simulate driving rain, softly falling snow or even a scattered dusting of frost. Of course, we want to blend this with the original image, and for this we'll use the power of layer blending modes.

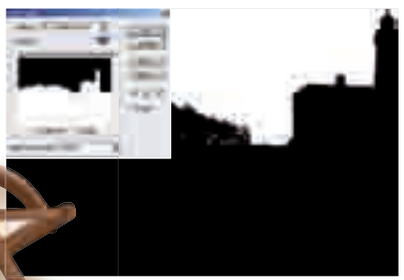
Some effects only need to be used in parts of the images, and to achieve this we'll rely on layer masks. These masks, attached to image layers, allow some parts of the layer to be visible and some to be hidden. A layer mask is a greyscale 'Alpha mask' in which shades of grey are used to either conceal or reveal parts of a layer. In masking terms, black conceals and white reveals.

Along the way we're going to show you all the techniques you'll need to turn drab winter evenings into glorious summer sunsets – and even to feel a nip of frost on an afternoon in June! So, fire up Photoshop and you can begin forecasting your own weather…

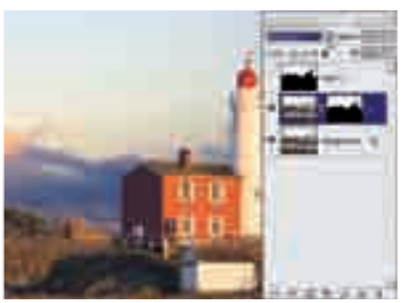
"We're going to show you all the techniques you'll need to turn drab winter evenings into glorious summer sunsets – and even to feel a nip of frost on an afternoon in June!"

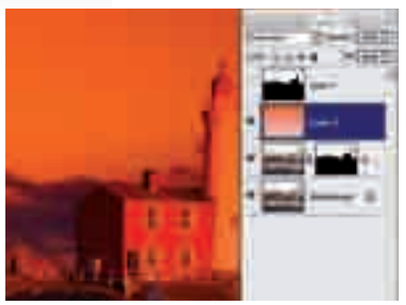
The art of sunshine

01 Generate a selection Open the start image and then open the template image from the cover CD. In the template image, go to Select>All, and then to Edit>Copy. You can now close this image. Back with the start image, go to Edit>Paste. On the template layer, make sure your foreground colour is white and go to Select>Color Range. Drag the Fuzziness slider to 200 and click OK.



02 Add a layer mask Hide the template layer with its visibility eye and click on the background layer. Duplicate this layer (Ctrl+J). Now, with the selection active, click the Layer Mask icon at the base of the Layers palette. This should leave you with just the sky remaining. Set the blending mode for this layer to Linear Burn, and then hit Ctrl+D.





03 Sunset gradient Add a new layer, setting its blending mode to Linear Burn. Pick a deep vibrant orange for the foreground swatch. Now choose the Gradient tool. In the Gradient picker, choose Foreground to Transparent, and select Linear Gradient from the Options bar. Now click and drag a gradient from the top of the image to the bottom.

04 Lighting Effects filter Click on the background Layer and duplicate it (Ctrl+J). Grab this layer and drop it at the top of the layer stack. Now go to Filter>Render>Lighting Effects. Follow the instructions in the 'Let the sun shine through' boxout to add the lighting and hit OK. When you're done, set the blending mode for this layer to Linear Light.

"Make sure to carefully add light to the window shutters and the smaller parts of the building, gradually building up the brightness"

05 Painting with light Now go to Layer>Layer Mask>Hide All. Choose the Brush tool and select a soft brush from the Brush picker. Set the Brush Opacity to 30%. Click directly on the layer mask for the lighting effects layer and ensure your foreground colour is white. Now, using the brush at a small size, begin to add some light to the light sides of the buildings.

06 Brighter and brighter Make sure to carefully add light to the window shutters and the smaller parts of the building, using the brush at a very small size and painting over the areas patiently, gradually building up the brightness.

07 Gentle light Use the brush at a bigger size and very low opacity (15%) to gently lighten parts of the sky. These lighter areas need to be very subtle. Add some light, using the brush at a smaller size and higher opacity, to the rocks and land areas.

08 Dodge the light! Return to the background Layer and hit the Dodge tool. Choose a soft brush, and in the Options bar pick Highlights for Range, then set Exposure to 7%. Use this brush at a small size to work over the small grasses in the foreground, and over the lighter parts of the rocks to lighten them.

09 Light is the key It's important to use the Dodge tool over the water to create a reflection from the lighter parts of the building. Use horizontal strokes here, gradually building up the light. Also, use the brush at a much smaller size to add some light to the distant rocks and trees.

10 A little colour When you're happy with the amount of light you've added, return to the mask on the lighting effects layer, and use the brush with white at a low opacity to add some colour over the 'dodged' areas of light.

Let the sun shine through

We use the Lighting Effects filter to create the sunshine layer, but you need to set it up properly to get the right effect. First, in the Preview pane, grab the centre point of the light and drag it into the centre of the image. Grab the direction point at the end of the bi-section line and drag it to the 2 o'clock position. Drag on the handles to increase the size of the light pool as shown in the screenshot on the right. Choose a bright yellow for the upper colour swatch and a mid orange for the lower one. Use the slider settings shown in the dialog.

COOKING UP A STORM

Creating the storm image requires quite a few other techniques, but is still about tone and lighting. The following walkthrough will give you all the tools and techniques you'll need to complete the image, but you also have quite a bit of freedom to make your own version unique.

Much of this technique depends on using the Brush tool on layer masks, so you need to judge the image as you go, creating the effect of light throughout the image. It's best to start by concentrating on specific areas, gradually building up effects as you go. Layer masks work on a black and white principle, so here we're painting with white on black layer masks to reveal just small parts of the associated image layers to simulate lighting.

A lot of the finer work here relies on making the lighting convincing, so it's important to use the finished image as a guide while you work.

We'll also manually lighten areas with the Dodge tool to give the impression of light falling on the scene. The Dodge tool works by lighting specific tonal ranges as you brush over them, and again, you can add as many of these lighter areas as you want.

Any self-respecting storm needs lightning, so you'll also learn how to create your own!

01 Darkness descends!

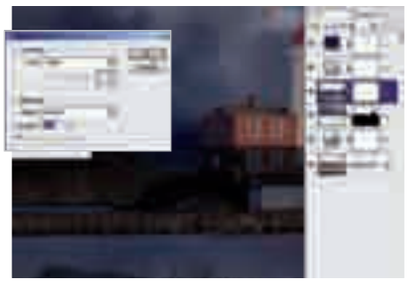
Open the start image and go to Layer>New Adjustment Layer>Curves. Grab the white point at the top of the curve and drag it down about a quarter of the way. Click OK. Now go to Layer>New Fill Layer>Solid Color. From the Color picker, choose a very dark blue/black and click OK. Set this layer to around 25% Opacity, and set the blending mode to Darken.

02 Paste some clouds

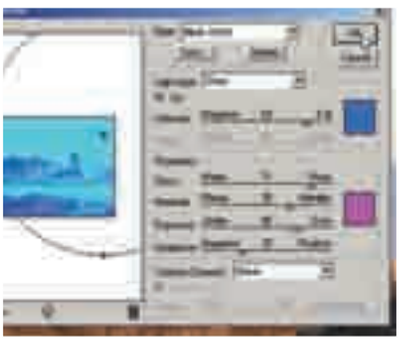
Download a storm cloud from a free stock site such as www.sxc.hu and Select>All, followed by Edit>Copy. Return to the main image, click the background layer and go to Edit>Paste. Adjust the size of this layer to fill the sky space via Edit>Transform>Scale, pulling on the handles to size it. Drag within the bounding box to position the pasted sky and hit Enter to commit.

03 Select and mask

Open the template image; copy/paste it into the main image. Generate a selection via Select>Color Range and hide this layer. Click the clouds layer, and with the selection active, hit Layer Mask in the Layers palette. Pick the Brush tool (soft brush); paint with white at low opacity on the layer mask along the top line of the bushes to blend.



04 **Getting darker**
Copy the clouds layer (Ctrl+J) and flip vertically via Edit>Transform>Flip Vertical. Drag it over the lower half of the image (Move tool). Resize the layer if needed – Edit>Transform>Scale. Set the blending to Multiply, Opacity to 75%. Click the layer mask; fill with white, choosing white for Contents.



06 **Lighting effects**
Click the background layer and copy it (Ctrl+J). Drag this layer to the top of the layer stack. Now go to Filter>Render>Lighting Effects. Use the settings, colours and light position shown in the screenshot. Hit OK. Now apply a Hide All layer mask to this layer via Layer>Layer Mask>Hide All.

08 **Reflected electricity!**
Also paint over the tops of the distant bushes to give the impression of reflected light from the lightning in these areas. Add a little of this same effect to the water. Now add another new layer (Ctrl+Shift+N) and set its blending mode to Vivid Light. Choose a very light electric blue and paint again over these areas.

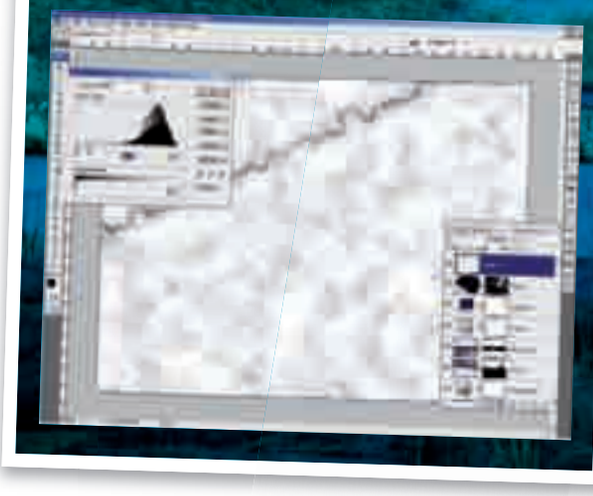
05 **Mask again**
Choose the Brush tool with a soft brush and with black as your foreground colour. Now paint on the layer mask to hide this layer over the distant rocks and landscape, leaving it visible just over the water and the foreground rocks.

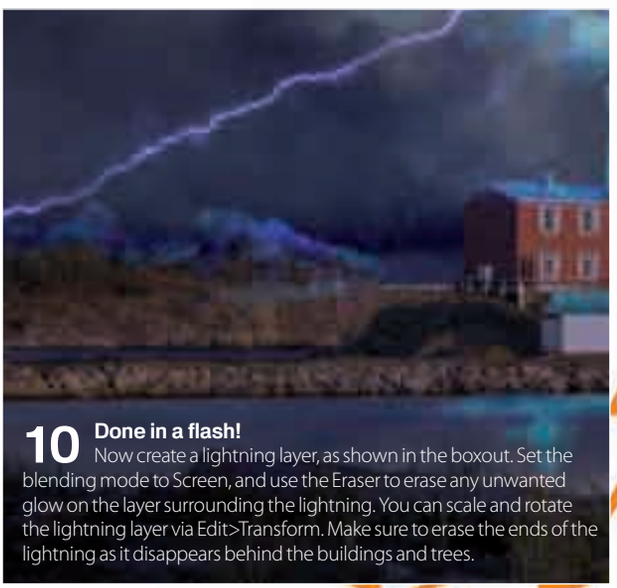
07 **Lightening light!**
Set the blending to Lighter Color and Opacity to 75%. Click on the layer mask and make white the foreground colour. Hold Ctrl and click one of the sky layer masks to generate a selection. Using the brush at 30% Opacity, paint on the mask over the building to reveal reflected blue light.

09 **Dynamic dodging**
Go to Select>Deselect. Return to the sky layer and choose the Dodge tool. Set Range to Midtones and Exposure to 10%. Now, using a soft brush at a small size, brush in the top right of the sky to lighten a few areas there. Also use the tool over the highlighted areas of the buildings and bushes to lighten them further.

Lightning strike!

It's easier than you think to make your own lightning. In your document, simply add a new layer and fill it with white via Edit > Fill. Select the Gradient tool, and from the Gradient picker choose Black/White Gradient. Choose Linear for the Gradient Type in the Options bar. In the centre of your document, drag a gradient line about half an inch long diagonally over the layer. Now go to Filter > Render > Difference Clouds, then go to Levels, grab the Midtone slider and drag it to the left until the lightning pattern is sharp. Invert this via Image > Adjustments > Invert. Return to Levels and drag the Midtone slider to the right until just the zig-zag is visible. Finally, go to Image > Adjustments > Hue/Saturation. Check the Colorize box and drag the Hue slider to an appropriate shade of electric blue.





10 **Done in a flash!**
Now create a lightning layer, as shown in the boxout. Set the blending mode to Screen, and use the Eraser to erase any unwanted glow on the layer surrounding the lightning. You can scale and rotate the lightning layer via Edit>Transform. Make sure to erase the ends of the lightning as it disappears behind the buildings and trees.

WINTER WONDERLAND

Most people, when asked about their favourite childhood memories of the weather, talk about waking on winter mornings to be greeted by a carpet of sparkling white snow at the window. It's an eternally magical memory for us all. So we're going to recreate that winter wonderland with a little digital alchemy.

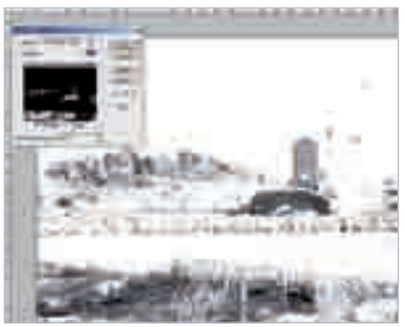
To create the snow cover we'll copy/paste one of the greyscale RGB channels, and manipulate its tones via Levels. We'll cool things down by adjusting the colours in the base image, and overlay it all with a Color blending layer.

The real art starts when we use layer masks and the Brush tool. By applying a mask to the main snow layer, we can choose a textured brush and paint with black to reveal parts of the underlying landscape. Take your time with this, using various opacities and sizes, and gently brush away snow here and there.

To finish it all off, we'll even show you how to create some falling snow!

01 Copy a channel

Open the start image and go to the Channels palette. Click the Red channel and go to Select>All, followed by Edit>Copy. Click back on the RGB channel and return to the Layers palette. Now go to Edit>Paste, then Image>Adjustments>Levels. Grab the White slider and drag it to the left until most of the land is white. Drag the Black slider a little to the right and hit OK.



02 Select and delete

With the Eyedropper tool, sample one of the dark areas in the layer and go to Select>Color Range. Use a Fuzziness of around 175 and click OK. Now hit the Backspace key to delete these areas. Set the layer blending mode to Screen. Hit Ctrl+D to deselect.

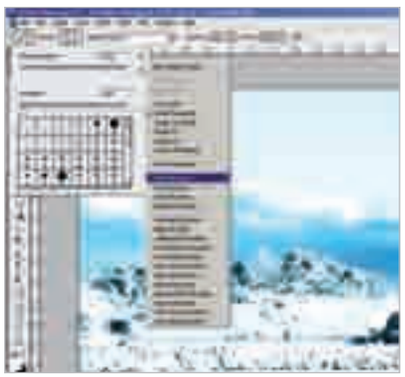
03 Erase some snow

Open the template image; copy/paste it into the main image. With the Eyedropper, click in a black area on this layer and use Select>Color Range to generate a selection. Now hide the layer, returning to the snow layer. Invert the selection via Select>Inverse and hit the Backspace key to delete the snow layer from the sky area.

04 Cool down!
With the selection still active, click on the background layer and duplicate it (Ctrl+J). Now go to Image>Adjustments>Color Balance. Check the Midtones button and type in these values from left to right: -69, 0, +68. Now choose Highlights and type in these values: -32, 0, +22. Finally, click OK.

05 Darker sky
Your next step is to go to Edit>Copy, followed by Edit>Paste. Set the blending mode for this layer to Multiply.

06 Cool gradient
Click on the snow layer and add a new layer. Set its blending mode to Color. Choose a light cyan blue for the foreground swatch and a slightly darker shade for the background. Now pick the Gradient tool and select Foreground to Background from the Gradient picker.



07 Back into the snow
Click-drag a gradient from top to bottom of the image. You can control the tint's intensity by reducing the Layer Opacity. Return to the snow layer and add a layer mask via Layer>Layer Mask> Reveal All. Click the Brush tool. In the Brush picker, hit the right-pointing arrow – pick Reset Brushes.

08 Dig up some snow!
Hit Dry Brush in the brush thumbnails. Click F5 to display the Brushes palette. Uncheck the Color Dynamic category; reduce Brush Opacity to 25% in the Options bar. Painting with black on the layer mask, use this brush to reveal some areas of land amid the snow covering. Do this here and there on the land, over the water, over parts of the building and in the distant bushes.

09 Shaded snow
Add a new layer, setting its blending mode to Linear Dodge. Choose a light violet/blue for the foreground. Now paint with the brush at 30% Opacity over the darker areas in the land to give the impression of snow in shadow. You can either paint these areas very lightly or work over the same areas repeatedly for heavier cover.

10 Snow highlights
For ultra bright areas of snow, paint here and there with white at 100% Opacity with the same brush to create highlights over the snow cover. All that's left now is to add some falling snow – see the boxout on the right.

Let it snow

Once you've finished the walkthrough, you can create some falling snow to top the whole thing off:

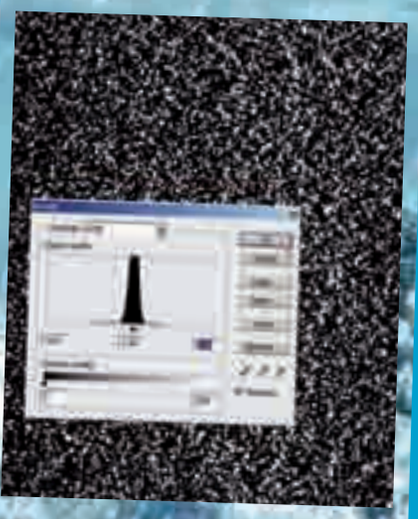
Add a new layer at the top of the layer stack and go to Edit > Fill, choosing 50% Grey for Contents.

Hit D to revert to black/white colour and go to Filter > Noise > Add Noise. Use an Amount of around 100 and choose Gaussian and Monochromatic.

Now blur this via Filter > Blur > Gaussian Blur using a radius of around 5 pixels.

Go toImage > Adjustments > Levels and position all three sliders under the centre of the histogram.

Finally, blur the snow via Filter > Blur > Motion Blur using an Angle of -50 and a distance of 30. Set the blending mode for this layer to Screen.



RAINY DAYS AND RAINBOWS

Rain isn't the most picturesque weather phenomenon, but we still need to manipulate an image to get the look and atmosphere right.

We'll start by making a a tonal adjustment via a Curves adjustment layer. We'll also reduce the saturation of the scene via a Hue/Saturation layer. The glory of adjustment layers is they remain editable, so if you decide the scene could do with more tonal alteration, you can double-click the adjustment layer and re-edit the Curve or Saturation settings.

To really knock the light back, we'll use a Solid Color layer with a Darken blending mode. This layer comes with a layer mask attached, so you can paint on the mask to lessen this effect here and there.

We don't want this downpour to go on forever, so we're promising brighter weather by creating a rainbow! We could copy/paste one from another image, but we'll create it from scratch – and it's easier than you think!

01 Curves adjustment

Open the start image and go to Layer>New Adjustment Layer>Curves. With two points on the curve, create a shallow S-shaped curve to increase the contrast a little. Click OK to apply the adjustment layer.

02 Reduce the saturation

Now go to Layer>New Adjustment Layer>Hue and Saturation. Reduce the Saturation slider to around -36 and click OK.

03 Solid Color layer

Now go to Layer>New Fill Layer>Solid Color. Click OK, and from the Color picker choose a very dark blue/black colour. Click OK to apply this layer and then set its blending mode to Multiply in the Layers palette, reducing its Opacity to around 70%.

04 Mask the colour Click on the layer mask attached to this Solid Color layer and choose the Brush tool. Ensure that your foreground colour is black. Click in the Brush picker and choose a soft brush. Now, using the brush at 75% Opacity and at quite a small size, paint carefully over the buildings to remove this colour from over them.

"Using the brush at a small size over the river bank can give the impression of a little light falling there"

05 Playing with light To remove some colour from the distant landscape, reduce Brush Opacity to 50% and paint with black. Leave the colour over the lower half. Using the brush at a small size over the river bank can give the impression of a little light falling there.

06 Rainbow gradient Add a new layer and choose the Gradient tool. Click directly in the Gradient picker, hit the small right-pointing arrow and choose Special Effects. Choose Russell's Rainbow from the swatches. Click on the light grey Opacity stop above the gradient band and enter 75 in the Location box.

07 Create the rainbow Choose Radial Gradient in the Options bar. Click-hold in the middle of the image and drag to the right-hand edge. Release the mouse to create the gradient. Now hit the Move tool and drag the rainbow into position. Go to Filter>Blur> Gaussian Blur, using Blur Radius of about 60 pixels.

08 Screen and position Set the blending mode for the rainbow layer to Screen. Now position the rainbow wherever you want it in your scene by using the Move tool (V). Choose the Gradient tool again and make sure your foreground colour is black.

09 Fade to grey Click in the Gradient picker, hit the small arrow, then Reset Gradients. Pick Foreground to Transparent in the gradient swatches, and choose Linear Gradient in the Options bar. Drag the gradient from the bottom of the image to the top, to fade the end of the rainbow.

10 Tidying up Erase unwanted parts of the rainbow using the Eraser tool. You can create a reflected rainbow simply by duplicating this layer and flipping it via Edit>Transform>Flip Vertical. A second rainbow can be created by duplicating the first, moving it and reducing Layer Opacity.

Raining cats and dogs!

It's easy to create the rain layer for this image:

Start by adding a new layer and filling it with white. Now go to Add Noise, choosing an Amount of 90, and selecting Uniform and Monochromatic.

Go to Image > Adjustments > Levels and drag the Black Point slider about a quarter of the way across beneath the Histogram.

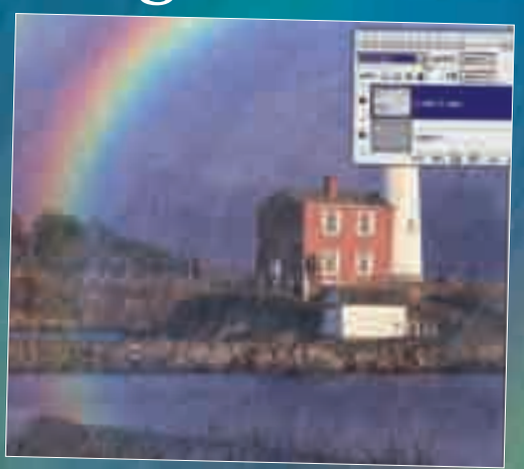
Blur the noise via Filter > Blur > Gaussian Blur using a very small Radius of less than 1 pixel.

Now go to Filter > Blur > Motion Blur. Choose an Angle of 60 and a Distance of 50.

Go to Filter > Artistic > Plastic Wrap. Use 20 for Highlight Strength, 14 for Detail and 3 for Smoothness.

Go to Filter > Other > High Pass. Use a Radius of 70.

Finally, apply the Motion Blur filter as before, and set the blending mode for this rain layer to Hard Light.



eMag

tutorials

Treat your brain to an artistic workout with yet another great batch of tutorials. Whether you want to stretch your technical expertise or get creative, it's all here

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Big technique

Creating visual impact 44
Fine-tune your artistic eye with this in-depth guide to compositional techniques

Focus on...

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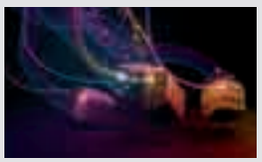
Check out this fantastic plug-in from Imagenomic, which enables you to produce convincing film grain in an instant

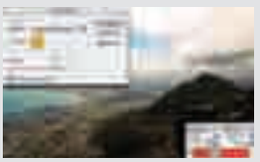
Tutorial starts on page 28

Perfect portraits

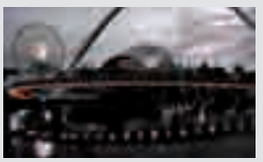
Learn how to transform regular photographs into stunning portraits worthy of hanging on the wall



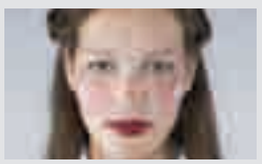
40 | Layer modes, masks and gradients



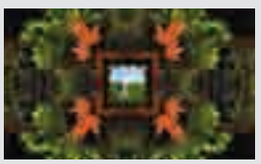
44 | Learn how to create visual impact



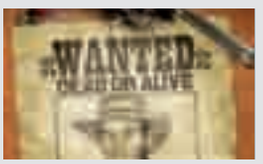
50 | Add colour to your monotone images



54 | Master Smart Filters in CS3



58 | Create a kaleidoscope effect



64 | Make a 'Wanted' poster

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

ORIGINAL PHOTO

Paint portraits from photos

You can create a beautiful portrait from a simple snapshot using common tools in Photoshop such as the Smudge and Airbrush tools

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
11/2 hours

YOUR EXPERT
Susi Lawson

ON THE CD
Unedited original of model and sky background image

Everyone knows that Photoshop is an amazing photo-editing program, but not too many photographers are familiar with the more 'arty' side of Photoshop.

There are many common tools in this powerful software that can transform a simple snapshot into an eye-catching piece of art. By using different brushes, the Smudge tool can be used as a convincing paintbrush in order to make a suitable foundation for an under-painting (although it can work as a standalone technique as well). Then, by adding an airbrush technique over the under-painting, we can create a beautiful retro style of a polished smooth finish reminiscent of the Fifties commercial style.

The Fifties advertising had a very cheerful, healthy appeal, and to this day it still has a large influence on the way many professional photographers edit their images. A blue sky adds instant interest and cheerfulness to an otherwise mundane or common portrait.

In this tutorial you will learn the importance of details in a portrait and how they all come together to create the magic needed for your image to be noticed. Adding convincing highlights to the eyes, hair and even the lower lip can really make the subject come alive!

Hair in particular is one area that many people struggle with, and we will be breaking it down for you so that you'll understand the correct way to add highlights that look real but with a detailed illustrated edge.

These techniques require patience and practice, so keep painting and you will get better with every attempt.

GET STARTED BY CHANGING THE BACKGROUND

Changing the background immediately changes the mood of the picture

01 Combining two images Open the 'sky' and 'model' images and select the model image by hitting Ctrl>A on the keyboard, then select the Move tool and drag and drop the model onto the sky background. You now have two layers consisting of the sky and the model.

02 Cleaning up the foreground Close the first copy of the original model picture. Now you've dropped the model into the sky, we need to eliminate the unwanted area around her. We'll use the Marquee tool to select the largest areas around her and then hit Delete to make them disappear. If you want to name the layers, double-click the layer text and call them 'Sky' and 'Model'.

03 Erasing and tidying the edges Now select the Eraser tool and carefully remove any debris around the hair and shoulders. The #100 Airbrush tool is a good brush for this at 100% Opacity. Make sure that you have the Model layer selected and check the sky for any leftover particles.

WORKS WITH | PHOTOSHOP 7 OR HIGHER

KEY SKILLS COVERED

What you'll learn

- COMBINING TWO IMAGES
- USING BRUSHES TO CREATE IMAGES
- ENHANCE AND GLAMORISE THE FACIAL FEATURES

Tip

Erasing with care

When erasing areas around the hair, make sure you erase some areas in the hair to allow bits of the background to show through, as this will help the foreground to settle in and be more convincing.

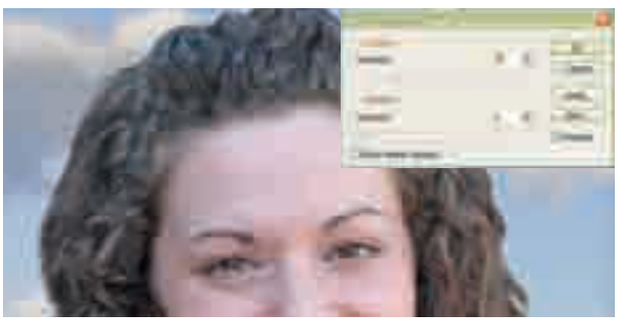
GETTING THE BALANCE RIGHT

Adjust the sky and the model, and start on the hair

04 Use curves to brighten up the sky Select the Curves tool located at Images> Adjustments>Curves and drag the point in the middle of the curve to the upper left to brighten the sky. Use your eye to determine how much strength is needed. Be sure you have the right layer selected. You may also do this to the foreground if you feel it's needed.

05 Resizing the foreground Your next step is to select the Model layer and the Move tool. Now hold the Shift key down while dragging a corner of the Transform box inward in order to make the model smaller and show more sky.

06 Merge layers Go to Layer>Merge Down to flatten the layers and then drag this layer to the New Layer icon to make a background copy layer. Many people don't like to work with a lot of layers, but if you're a novice it might be a good idea to make a new layer for every technique to enable you to go back if you're not happy with your progress.



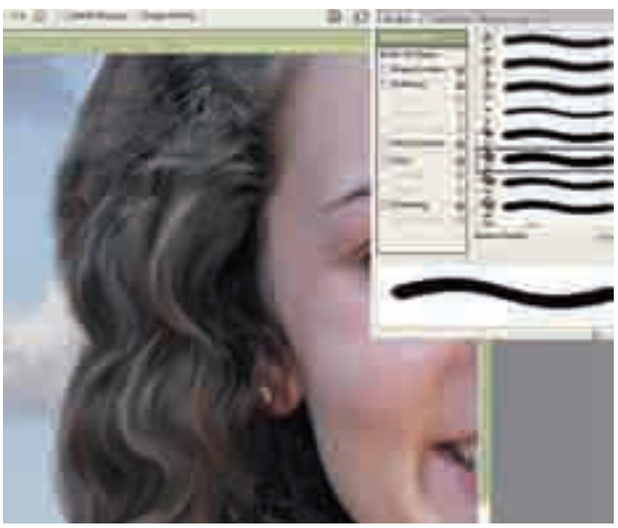
07 Adding highlights to the hair If you have Photoshop CS2 , go to Image>Adjustments>Shadow/Highlights and adjust the top slider to around 20%, which will bring out pretty highlights in her hair. If your version doesn't have this feature, you can selectively bring out highlights by using the Dodge tool and lightly going over areas of the hair with one of the airbrushes.

Tip

Matching the foreground to the background

Using Curves on the background and foreground is a good way to match brightness and contrast to one another. You may also want to adjust the colour balance. Matching the colour as close as possible ensures credibility in the final outcome. A good way to do this is to go to Image> Adjustments> Selective Color and tweak each color in order to achieve an accurate match.

08 Painting (smudging) the hair Select the Smudge tool and the #23 Chalk brush and begin smudging the hair using around 70% Opacity. Do this over the entire head, taking care to follow each and every curve of curls and brushing in the direction that the hair flows.



09 Rotate for easier access You might find it easier to go to Rotate Image>Rotate>180 to get to awkward areas of the hair such as the top of the head. By rotating the image your hand is in a more comfortable position to access the hair, and pulling down on the cursor rather than up may feel more natural.

ADDING DETAILS FOR GLAMOUR

Give the portrait a bit of punch

10 Curve and crop Once again, let's use the Curves tool (Image> Adjustments>Curves) to brighten a tad more, then we'll flatten the layers by going to Layer>Flatten Image and use the Crop tool to take off the bottom extra area. Drag to the layer icon to make a new background layer.

11 Airbrushing the hair Using the #100 Airbrush at around 58% Opacity, paint over the entire hair with the same care as you did with the Smudge tool by following every curve and curl of the hair. Use the Eyedropper tool to select the hair colour and vary the colour as you go to add more defined lines. Use a very small brush tip for this.

Tip

Varying airbrush opacity

Varying the opacity when working with highlights in the hair can make them more believable. Even when you're going for an illustrated look, you want the details to be realistic. It's better to build up the effect rather than laying it on thick.

12 Smoothing the face Using the same airbrush, now go over the entire face and neck using a light Opacity setting, at around 25%. You just want to smooth the texture but still keep the facial form, so be careful not to overdo it. Use the Eyedropper to select the face colour and then go a shade lighter.

13 Polishing off the skin Once again let's choose the #100 Airbrush at a low Opacity setting, and using the Smudge tool, very lightly go over the entire skin area ensuring that you follow the contours of the face and taking care not to smear any edges. (This is an extra measure of smoothing and not essential.)

14 Burning lush lashes Select the Burn tool in the left Tools palette, and using the #100 Airbrush at 100% Opacity, trace over every lash, adding more where needed. Do this for both eyes. You can go over each lash a few times to get them to stand out, or lengthen a lash by extending past its end.

15 Burning in better eyebrows Using the same technique as the eyelashes, let's burn in more eyebrows to make for thicker, more shapely brows. By using the Burn tool you can fill in the sparse areas of the brow by burning and darkening the pixels in that area. Use a quick sweeping motion as you add each brow hair.

16 Adding eye colour highlights Adding brighter colour to the iris gives more life to the face and a sparkle to the eye. Alt-click on the iris to bring up the Color box and move the cursor around to select a pretty gold colour which you will use to paint a highlight on the right side of the iris only (avoid doing the whole iris because this would look spooky rather than pretty).

Tip

Easy on the blush!

It's very easy to overdo the blush and end up with a clown face! Use a light touch when applying virtual makeup, as you would in real life. If you are using a pressure-sensitive Wacom tablet then use a very light touch. If you're using a mouse, keep the opacity very low. It's better to apply several light layers in a glazing transparent effect.

IT'S ALL IN THE DETAILS

In combination, the details create a total tantalising look

17 Painting a highlight in the iris Using the Airbrush tool again, let's take that pretty gold colour we have chosen and paint on the right side of the eye in a radiating fashion to add a convincing catch light. Opacity should be around 30%.

18 Brighten teeth Even though this model has pretty white teeth, it's good to even out the colour. Select the Dodge tool (to the right of the Smudge tool) and go over any that aren't as white as the others, taking care not to over- whiten and get an artificial pasty look. Don't whiten the back teeth as they're in shadow and won't look natural if they are too bright.

19 Lower lip highlight Using the same technique as we used on the teeth, let's now add a highlight to the lower lip using the Dodge tool. This creates a lip-gloss effect. Take care to follow the contour of the lip using a jagged shape to vary the highlight.

20 Adding blush Using the Airbrush with a larger tip, about the size of her iris, with the Opacity setting around 28%, Alt-click on the lips for a natural cheek colour and use this colour to airbrush the cheeks using a light touch. Follow along the cheekbone and do this in a curve, avoiding the front areas beside the nose. Don't overdo it!

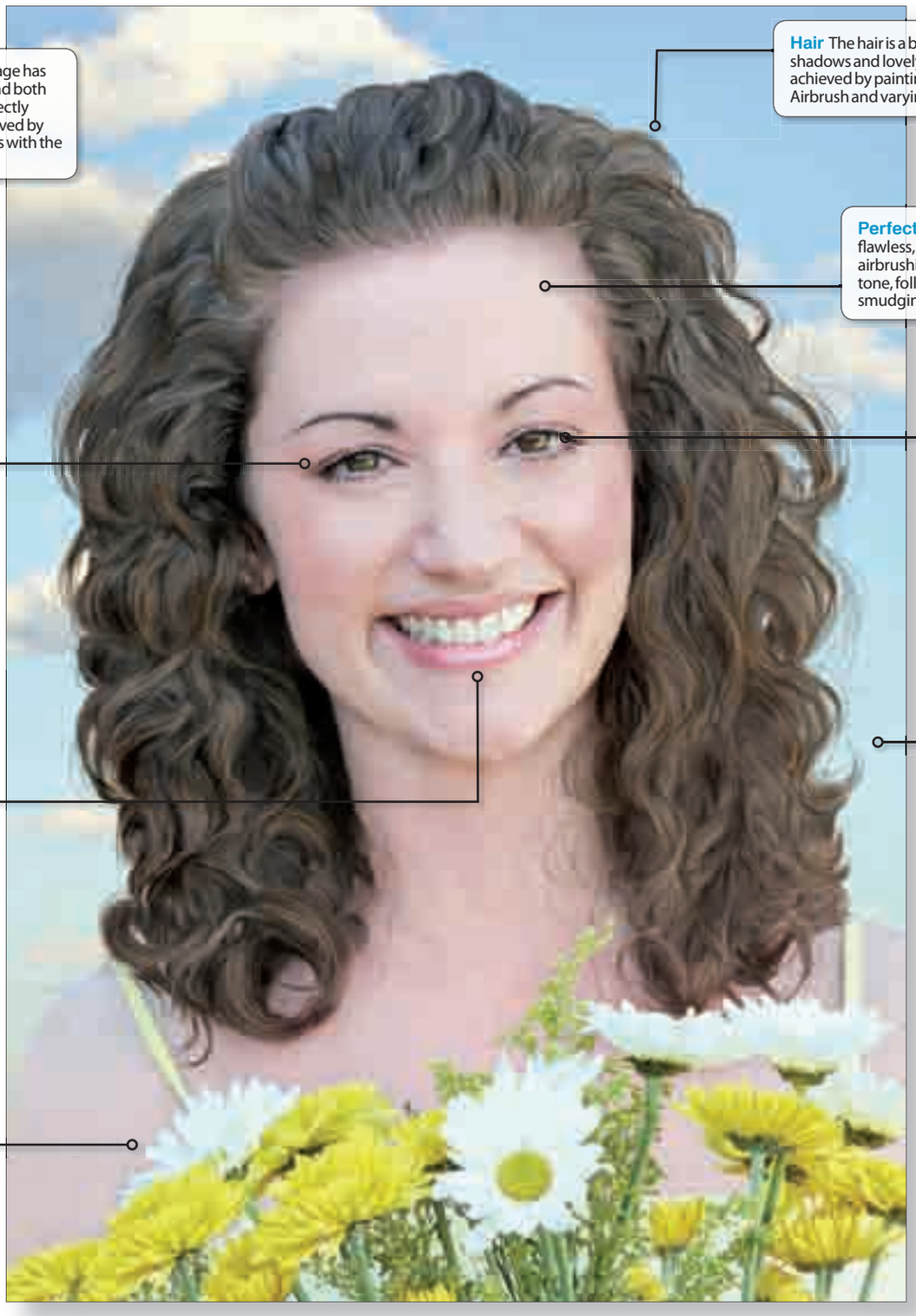
21 Continue the blush Extend the blush into the upper cheekbones and hairline to add a little more colour to the face for a healthy sun-kissed look.

22 Hair edge details Now that the skin is finished, let's add extra stray hairs for a more realistic look. Using the same airbrush we've been using throughout at 50% Opacity, add stray hairs to the neck and all around the head into the sky. This avoids the paste-on look and makes it all come together as though the background was there all along.

23 Final touches to the hair Now it's time to ensure that the hair is painted to perfection! Alt-click on the hair to bring up the Color box and choose a dark brown colour for filling in and creating depth.

PICTURE PERFECT

How we transformed a pretty model into a raving beauty



Curves The overall image has a bright cheerful look and both images seem to go perfectly together. This was achieved by matching the brightness with the Curves tool.

Hair The hair is a beautiful mixture of dark shadows and lovely golden highlights. All achieved by painting with a small tip of the Airbrush and varying the opacity.

Perfect skin Her skin is flawless, thanks to some subtle airbrushing to even the skin tone, followed by some gentle smudging to polish it off.

Eyelashes Her fabulous eyelashes were created using the Burn tool – much cleaner and more credible than real mascara!

Sparkle Notice how the light catches on the eye and adds a sparkle to her expression. This was done by painting in a gold colour with the Airbrush.

Shine The shine on the bottom lip created with the Dodge tool really makes her lip shine and adds dimension to the mouth.

Expert cut-out Note that the head does not have that cut-out look we've all seen with a bad background switch. This is achieved by extending the hair strands into the sky area by using the Airbrush tool.

Cloning Cloning is a great way to fill in empty areas! We added more blossoms to the bouquet with some careful cloning and extended this to her left shoulder.

BRINGING IT ALL TOGETHER

Adding the final touches to our cover girl

24 Creating depth Using the dark brown we chose in the last step, use the airbrush to paint in between the waves of the hair, defining the shape and giving density and depth. Change the opacity of the paint as needed. It takes practice to get the right look and feel, but with time you can master this technique!

25 Sunlight Alt-click on the golden highlight in the iris and we'll use this to add sunlight in the hair. (You can experiment with the colour.) Reduce the brush tip using the left bracket on the keyboard so it's a tiny dot, around 50% Opacity. Take care to add the highlights to the curve of the wave and avoid the shadows.

26 Using the Clone tool You might want to create a new layer and label it 'Cloning' for this technique, as you may have difficulty. Choose the Clone Stamp tool, which is the rubber stamp icon beneath the band-aid in your Tools palette, and place the cursor right on the top edge of the white daisy. Now Alt-click to select the clone source.

27 Add flowers Now that you have the clone source selected and your airbrush, move your cursor to a new location to fill in extra blossoms. Carefully start cloning, making sure not to overlap or leave ghosting. You can avoid ghosting by using 100% Opacity.

28 Watch the details You will need to decrease the brush size when cloning to fill in areas between the flowers. Take care and try not to extend outside the edges here.

29 Cover the shoulder Now let's extend the flowers over the left shoulder using the technique you just learned. Choose a starting point for your cloning that will look the most pleasing and not show too obviously that the flowers are being duplicated.

30 Painting petals Finally, we'll use the Smudge tool and the #23 Chalk brush and smudge over each flower petal, taking care to follow the line of the petals in an up and down motion and not back and forth, to preserve the form. This will give a nice smooth surface and eliminate any noise from the photo.

Focus on the hair

Using a stylus pen

A common problem is trying to get the hair to look real and yet illustrated.

It takes a lot of practice, and also using a stylus pen which really does give you more control over tiny details such as painting in individual hair strands. It's much easier creating the delicate flow and controlled pressure which hair requires using this amazing tool.

It can be done with a mouse, but watch your colours. Keep using varying shades of the hair colour, and don't forget to add some much brighter highlights to really make the hair dazzle!

eMag

Curves

Discover the basic techniques for the powerful secrets of image correction with Adobe Photoshop Curves

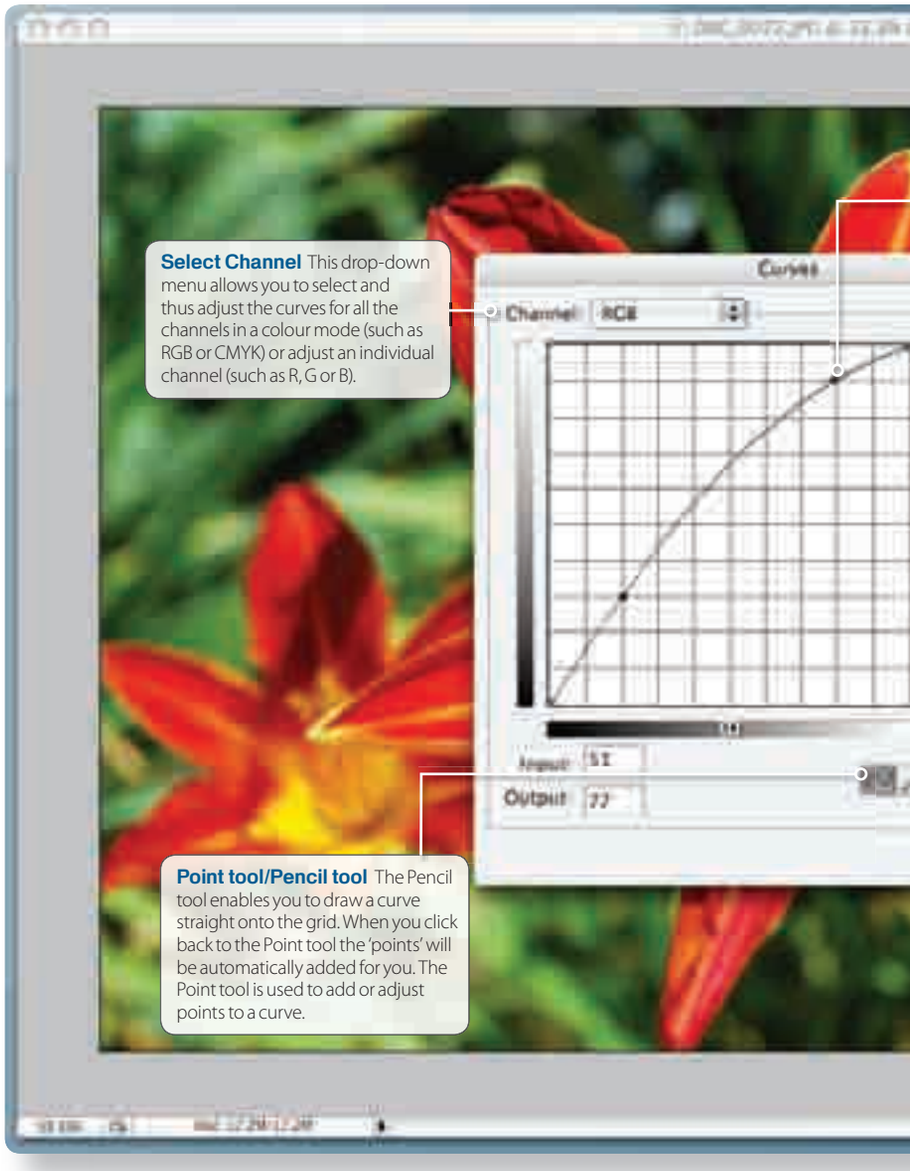
The Curves dialog box can be slightly intimidating at first glance, but rest assured, mastering Curves is the key to many advanced techniques and is not that difficult to understand. When you have read these pages, the mystery should be removed and you will be able to make those subtle changes to images which make all the difference.

Once you have the Curves dialog box open, which can be accessed by going to Image>Adjustments>Curves, you'll see a grid with a gradient line going through it. You'll also see a gradient at the bottom and side of the grid. These gradients tell you which side of the curve relates to black and which side relates to white (this can be toggled by clicking the gradients).

The default curve you'll always see at first is a 45-degree line. This is because there have been no changes applied when you first open the Curves dialog box.

It's worth noting that Levels and Curves do exactly the same thing. So if you understand Levels, that helps, and if you don't you will know more about Levels after reading this.

Combined with this simple knowledge and the other features in this article, you'll soon be creating points and dragging them about knowing exactly what you are doing.


Select Channel This drop-down menu allows you to select and thus adjust the curves for all the channels in a colour mode (such as RGB or CMYK) or adjust an individual channel (such as R, G or B).
Curves
Channel: RGB
Input: 51
Output: 77
Point tool/Pencil tool The Pencil tool enables you to draw a curve straight onto the grid. When you click back to the Point tool the 'points' will be automatically added for you. The Point tool is used to add or adjust points to a curve.

Default

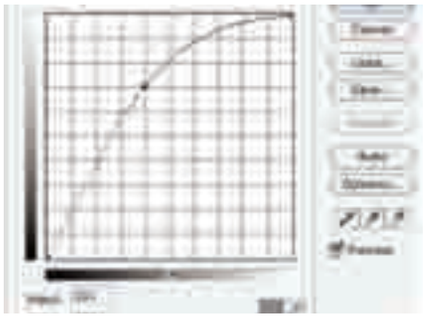
The default curve explained

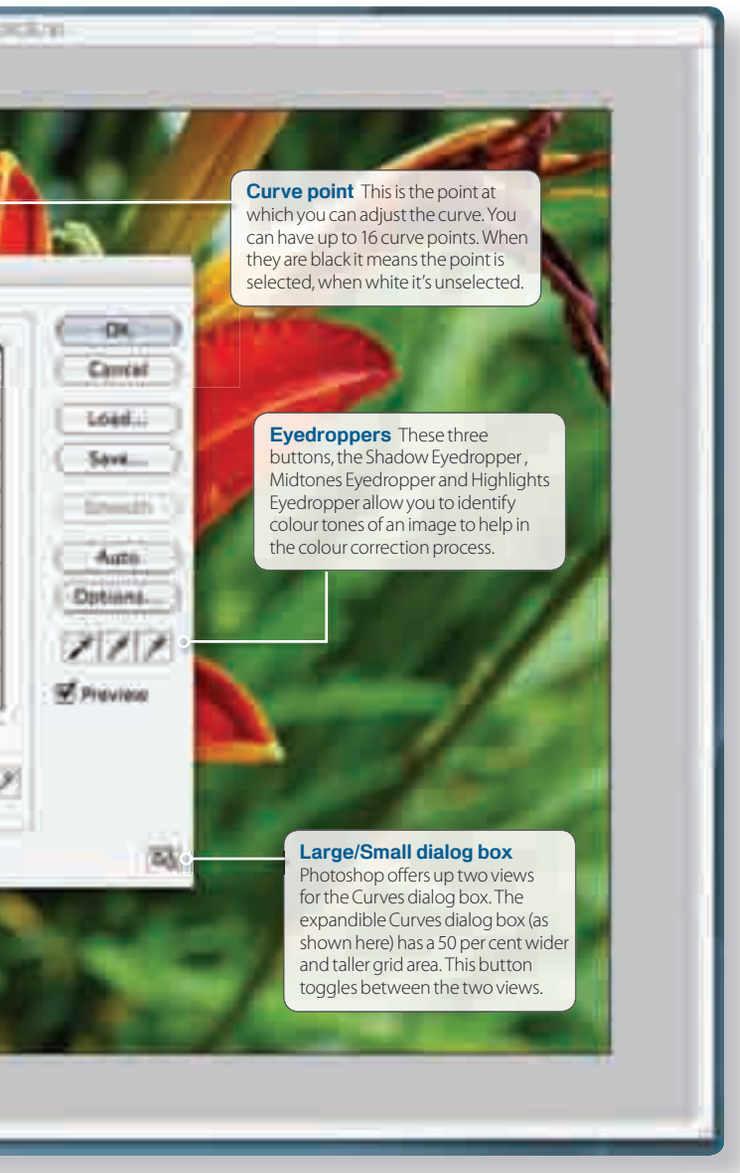
When you have your image document open and launch the Curves dialog, you'll be faced with a gradient line with a 45-degree angle. The angle of this line means that all the input values equal the output values, so no changes have occurred. The default option will also be set to change all the colour channels in the current image mode (eg RGB or CMYK). You'll be able to select an individual channel by clicking on it in the drop-down menu that appears next to the word 'Channel' at the top of the Curves dialog box.

Brighten or darken

How to adjust the tone of an image

It's very easy to adjust the tone of an image using curves. The simple rule which you need to remember is that if any point of the curve line is steeper than 45 degrees, you are adding contrast – if the curve is shallower than 45 degrees, then contrast will be removed. With this in mind, the simplest way to add brightness to any image is to create a point in the middle of the curve and then drag it up. You'll find that because you have only one point, when you drag this point it will change the 45-degree line and create a curved line.




Curve point This is the point at which you can adjust the curve. You can have up to 16 curve points. When they are black it means the point is selected, when white it's unselected.
Eyedroppers These three buttons, the Shadow Eyedropper, Midtones Eyedropper and Highlights Eyedropper allow you to identify colour tones of an image to help in the colour correction process.
Large/Small dialog box Photoshop offers up two views for the Curves dialog box. The expandible Curves dialog box (as shown here) has a 50 per cent wider and taller grid area. This button toggles between the two views.
OK
Cancel
Load...
Save...
Auto
Options...
Preview

Tip

Anchor Point

As well as dragging curve points, you can add points (up to 16) by clicking a section with no existing point attached. 'Anchor Points' is where you create a pair of points at either end of a section to keep areas past the points stable while you adjust the gradient between the points.

Tip

Shortcuts

Arrow keys can be used for fine adjustments to points

Hold Alt/Option to change the Cancel button to 'Reset'

Shift-click selects multiple points

Ctrl/Cmd+D deselects all points

Ctrl+Tab lets you move through points

The Curves Eyedroppers

If you are familiar with the Shadow, Midtone and Highlight Eyedroppers in the Levels dialog box, you will already have a head start on understanding what they do in the Curves dialog box. Our three-step tutorial below tells you more…

01 Highlight Eyedropper

This is the Color picker icon with white ink inside. Once it's selected click on a white area of your image. If the initial image has low saturation you can use this tool to brighten up your picture.

02 Shadow Eyedropper

The Shadow Eyedropper is the Color picker icon with black ink inside. Once it's selected, click on any black area on the image. If your image is initially too bright, you can use this tool to gain better saturation.

03 Midtone Eyedropper

This is the icon with grey ink. Once selected, click any middle tone area of the image. This can change the image's whole colour, so experiment before you commit to a colour to use as the midtone.

Contrast

Understand the curve effect contrast

With the thought being if a section of the curve is steeper than 45 degrees it's high in contrast, and if shallower the contrast goes down, it's a good time to introduce the 'S' Curve. This pretty much explains itself, and is quite logical. There are two points on the curve, and these force the sections close to black and white to be shallower that 45 degrees, thus reducing the contrast. At the same time, the gradient of the curve is steeper than 45 degrees over the midtones, increasing their contrast.

Advancing the methods

How to become even more specific

All the previous points on this page allow you to understand the effects of changing the gradient of the curve. But to advance your curves, you need to be able to pinpoint exact colours on the image. Although a big jump technically, it's very simple to do. With the Curves dialog open, move the mouse over the image and click. You'll see a little circle on the curve on the grid. This is where that exact tone is placed on the curve. The values will also appear in the input/output fields so you can create a point on that tone and adjust it.

BEFORE

KEY SKILLS COVERED
What you'll learn

ADJUSTMENT LAYERS

GRADIENT OVERLAYS

Use layer modes, masks and gradients effectively

Justin Maller comes up with some some practical tips and tricks on how you can use layer masks, modes and gradients to their full potential

When creating digital art, the temptation to use a fat stack of resources is always lurking in the background.

This is a direct result of the popular misconception that the only way to get detailed results is to use a great deal of stock base material: photographs, renders, drawings, etc. This is a nuisance for those of us with a slightly puritanical streak – those of us who enjoy the challenge of enhancing and accentuating a photograph without cluttering it with myriads of outside objects. Unbeknown to many, it's actually possible to get quite advanced and intricate results by combining several relatively straightforward Photoshop processes.

In this tutorial we'll examine several techniques that involve no extraneous objects or materials – absolutely everything we add to the base photograph in this composition will be generated by combining basic elements created using stock standard Photoshop tools and filters. We will also look at how best to customise these functions, including how to create custom gradients and brushes, as well as how to use the basic functions of the Pen tool.

We will also focus on one of Photoshop's most important process: layer masking. Masking is one of the hardest techniques to master, despite being one of the easiest to come to terms with. The layer mask is the backbone methodology that facilitates the smooth blending of multiple layers within a digital composition. In this tutorial we will comprehensively walk through how to use both gradient blends and precise selections in order to create precise masks and effective mixes of our illustration and highlight layers.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
2 hours

YOUR EXPERT
Justin Maller

SOURCE FILE
www.istock.com

ENHANCE YOUR PHOTOS WITH FUNDAMENTAL TECHNIQUES

These techniques are easy and quick to implement, and can generate very effective results

01 Separating the background… As with any starting image, the first thing to do is to separate the foreground from the background. The easiest and most precise way to do this with this image is to use the Pen tool to make an exact selection. Hit 'P' to select the Pen tool from the toolbar, and zoom in to 200%.

02 …from the foreground Click to make your first anchor point, and then commence carefully to trace around the central batch of dice. When you've finished your path, right-click and hit Make Selection. Ensure the feather radius is set to 0. Copy and paste your selection to a new layer; then name it 'Dice'. Hide the layer for the time being.

03 Altering your background To effectively pull off a gradient overlay, we will need to first prepare the background. In this instance, the contrast and brightness of the photo is already perfect, so all we need to worry about is adjusting the saturation. Add a Hue/Saturation adjustment layer, and reduce Saturation to 0.

WORKS WITH | ALL VERSIONS

Tip

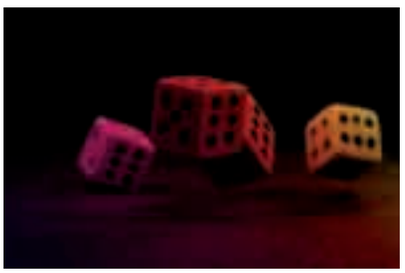
Tidier, slicker flares

When creating your 'flare' in step 16, try applying various image adjustments to it before setting it to Screen. The most effective adjustments are contrast and hue adjustments. Use Brightness/Contrast (Image>Adjustments>Brightness/Contrast) to jack the contrast and brightness up 10-15% to get a more intense and focused focal point. Similarly, use Hue/Saturation to make the flare's hue match the elements that it is blending with. If feeling adventurous, why not desaturate and try a Color Balance adjustment!

BRING ON THE FUNK!

It's time to add a bit of life and colour to the piece – bring on the gradients and strokes

04 Design the gradient It's vital at this time to consider your palette; we've gone with a cool to hot scheme that gives nice contrasts and aesthetically pleasing transitions. Hit 'G' to bring up the Gradient interface and click the Preview tab to bring up the Editor. You can create your own gradient or use a preloaded one.



05 Apply the gradient Create a layer above the Hue/Saturation adjustment layer – name it 'Overlay'. Stretch the gradient over this layer; experiment with directions and length. When satisfied, set the layer mode to Multiply in the Layers palette. If you like, experiment with the other layer modes to note their effect.

06 Smoke tubes: outline To make the translucent smoke tubes visible, create a new layer, naming it 'Diagonal'. Select the Line tool (U) and draw a 1-inch thick diagonal line through the piece; hold Shift to make it a 45° angle. Ensure the Fill Pixel mode is selected when drawing.

07 Smoke tubes: fill Create a new layer. Ctrl-click your Diagonal layer to get the diagonal selection. Fill this layer with your gradient – again, holding Shift will enable you to fill the gradient on that perfect 45° angle. Set Opacity to around 20% to get that wonderful opaque effect. Name the layer 'Smoke Tube'.

08 Mask it out This is where your dice cut-out first comes in handy. Still working on your Smoke Tube layer, Ctrl-click the Dice layer in the Layers palette to make the selection. Add a layer mask (Layers>Add Layer Mask>Reveal All) and fill the dice selection with black.

THE GRADIENT EDITOR

Get to know the interface

Presets These are the thumbnail previews of gradients already loaded into the panel. Every time you load or create a new gradient, it will reflect here.

Type and Smoothness Generally speaking, you will only want to use smooth, solid gradients, but the options for choppy, noisy gradients are here; experimentation is key!

Load button Click this to load more inbuilt or downloaded gradient presets. You should always append these selections so that your existing palette is not lost!

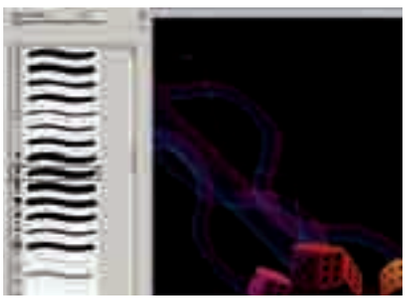
New button After you have designed a gradient, this is the button you should push to commit the gradient to your preset palette so it may easily be used later.

Colour stops When designing a gradient, these are everything. Spacing and colour transitions are all important, so be very conscientious when experimenting here – your results hinge on attention to detail.

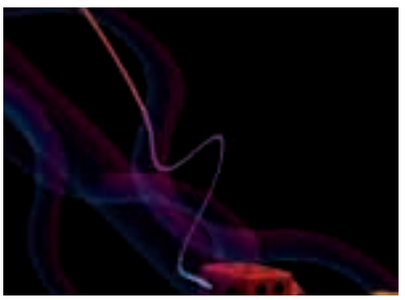
FINE DETAILS

We're going to use a variety of techniques to deploy some creative gradients

09 Tubes to pipes Copy the Tube layer, naming it 'Pipe'. Deselect any selections; open the Wave dialog. Wave this layer using a long wavelength and medium amplitude: only use 6/7 generators. Repeat twice, adding layer masks as you go; make sure the pipes don't overlay the dice.



10 Start the curve With the Pen, draw a curving path sweeping out behind the dice. Bring up the Brushes palette, pick one of the calligraphic brushes (load by clicking the arrow, selecting Calligraphic Brushes), and reselect the Pen tool. Create a new layer named 'Curve 1'.



11 Stroke and colour Right-click and select Stroke Path to create your first calligraphic curve. Deselect the path and create a new layer named 'Curve'. Ctrl-click Curve 1, and fill it in the new layer with the gradient. Delete Curve 1, and you'll have your first coloured sweeper!

12 Repeat and create depth Repeat this process a few times. Try and make sure that at least one curve starts behind each dice. Mask the rear curves out using the Ctrl-click layer mask method we used when making pipes, using the Dice layer as your guide; this will make them look as if they are disappearing behind the dice. Align your desired foreground curves with the top left hole in each dice.

13 Bring the dice to life Bring your Dice layer to the top of the Layers palette and make it visible. Select the Elliptical Marquee tool (M). Zoom to 200% on the lead dice. Make a selection of the dice's dot shape (rotate to get an accurate result: Selection>Transform Selection). Create a new layer called 'Dots' and fill each dot with a solid colour from your gradient.

14 Glow and mask Hide the Dice. Gaussian blur the Dots layer by two or three pixels to get a nice glow. Add a layer mask, and drag a diagonal black-to-white gradient out over the dots, so they start and disappear. This creates depth, and also creates a fake light source within the dice itself!

15 Finishing the dice Set the Dice layer to Linear Light layer mode to accentuate the highlights and shadows of the dice while retaining your underlying gradient overlay. Add a layer mask to the layer and drag out a black-to-white gradient to create some contrast. Repeat step 14 on all faces of each dice using different colours.

16 Spark it up! Create a new layer and call it 'Flare'. Make a square selection and fill it with black. Render a lens flare (Filters> Renders>Lens Flare) in the centre of the selection. Deselect, set the layer mode to Screen. Position the flare where your Curve layer meets the Dots; this should create an energetic fusion point. Repeat this process for each dice. If desired, repeat many times to create the spark effect seen here.

17 Colour variation Hit 'B' to bring up the Brush tool, and select a very large, very soft brush from the palette (at least 300px). Select one of your gradient colours (we used blue), and click once to create one large brush stroke. Set Opacity to around 30%, and position this layer over the top of everything to create some colour variation. Add some Scatter Brush effects (see the above tip) to finish.

Tip

Scatter brush

Select the Brush tool and bring up the Brushes palette. Select a medium sized brush, around 20-25px, medium hardness. In the Brush Tip Shape tab, set Spacing to around 350%. In Shape Dynamics, set Size Jitter to 100%. In the Scattering tab, set Scattering to Maximum, and check the Both Axes tickbox. Next, return to your composition and create a new layer. You'll now be able to brush sparks in the foreground colour!

THE BIG TECHNIQUE

Creating visual impact

This month's Big Technique will show you how to use Photoshop's tools to create visual impact

People may tell you good art is all a matter of opinion. We say it's a matter of perception – meaning that good design is about awareness of composition and impact.

The arrangement or placement of your visual elements is important. Most artists show a keen eye for the constructs of composition, yet there are essential rules and factors to abide by to assure an accomplished piece of art. These include the application of tone, colour, texture, typography and size, all working in harmony to create an aesthetically cohesive image. Together they make up the visual path that enables the eye to move smoothly within the image.

One consistent method used to achieve this is the Rule of Thirds – two equally spaced horizontal/vertical lines that create four intersecting points allowing alignment of the image features. This is believed by many in the photography industry to create an energy and interest unattainable from merely centring the feature.

Photoshop helps in a big way by offering you numerous devices to assist in the construction of composition, from the common layer functions, being able to produce digital canvases of any dimension you wish, to an array of image-creating, enhancing and editing tools. So read on and discover a variety of essentials that will help you create a picture-perfect piece of art.

Photo Filter
Use
Filter: Warming Filter (81)
Color:
OK
Cancel
Preview
Density: 83 %
Preserve Luminosity
Filter effect Photo filters are fantastic to retune the whole colour output of a composition, and the effects are varied as well as poignant.
Custom shapes Get used to this option, as it's essential when knowing how to save and load your Rule of Thirds grid. Once you have done so you can easily and efficiently add your grid to any given image, inventing a plethora of imagery from one composition.

Monochrome conversion

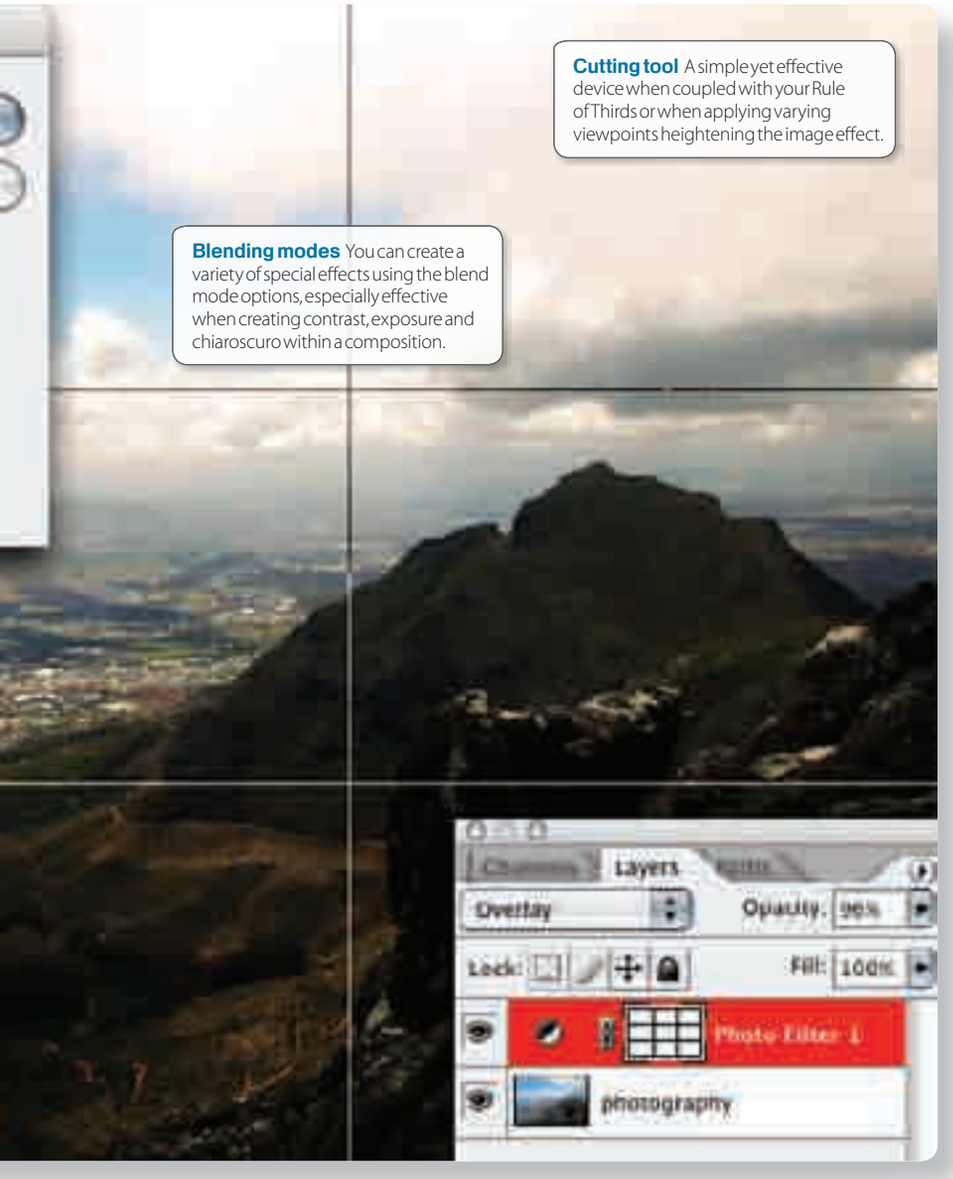
Less can be more

Colour is an important element when constructing any composition. However, some imagery – usually photography – excels when produced in monochrome. Photoshop offers few tools, discounting CS3, when converting an image to black and white, but what it does offer is certainly quick and easy to apply. Simply select the Image>Adjustments option, either instantly applying with the Desaturate option, or for a smoother, more selective pacification select Hue/Saturation, using the Saturation slider.

Exposure enhancement

Utilising the Levels option

Images with strong light/dark values are suited to exposure enhancement, specially black and white. Generating exposure narrows or broadens attention through producing distinct areas of brightness. Auto Levels, which adjusts an image's black and white points, is handy when applying contrast to monochrome imagery. You can also use Levels for a precise treatment on both monochrome and colour imagery.



Cutting tool A simple yet effective device when coupled with your Rule of Thirds or when applying varying viewpoints heightening the image effect.

Blending modes You can create a variety of special effects using the blend mode options, especially effective when creating contrast, exposure and chiaroscuro within a composition.

The Crop tool

Creating an emotive viewpoint

Using the Crop tool you can quickly create emotive viewpoints, heightening the effect of your compositions. Below are a few prime examples.

01 Midway view The model is almost central, with minimal fore/background info. The graphic elements are simple, making it easy for the eye to focus on the provocative nature of the model, serving the purpose and creating a competent composition.

02 Extreme close-up Confronted with a packed frame, the eye is forced to focus on visual elements of the composition. This compels us to deal with the visual value presented, causing an emotive response of tension or intensity.

03 Off-centre The way the image is cropped to include 'negative space' suggests a sense of anticipation. We question this space, which acts as an indicator, half expecting features to appear. It's used heavily in comic and concept art.

Using colour

Colour your composition with Hue/Saturation

Saturation is also used to intensify hue. Colour works strongly within an image when intensely involved. Its application is imperative, because it's perceived in multi-levelled ways with various associations that have as much to do with experience as they do with reality. Certain hues will create an emotive response essential in the function of a composition. You can colourise your greyscale imagery, creating a wash in various tempers by activating the Colorize option within the Hue/Saturation dialog box, sliding the Hue bar.

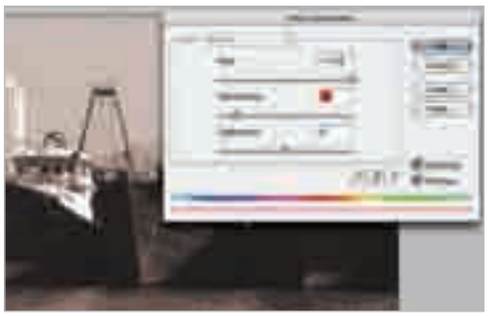
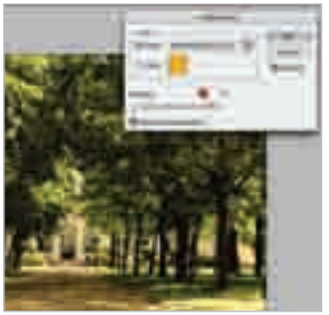


Photo filters

A subtler option

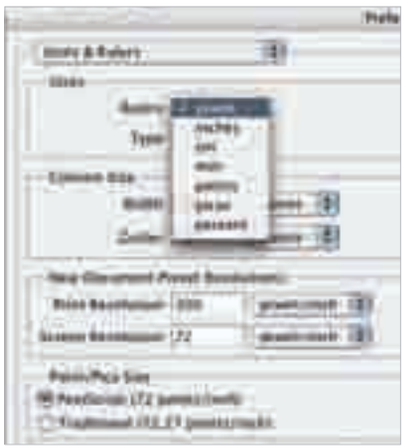
The Photo Filter tool mimics the traditional use of putting a coloured filter in front of the camera lens. This was traditionally used to balance the temperature of light. Used carefully and intelligently, this can create strong colour associations within your compositions. In this image we used a Warming filter (81) that balances light filters for minor quality adjustments. It creates a warm sense of summer sunshine seeping through the trees.



RULE OF THIRDS
Creating your essential guideline

01 **New canvas** Start by opening a new canvas. Go to File>New and set your units to Pixels. Now set your Width value to 2100 and Height value to 1500. Color Mode isn't too important unless for some reason you have a set preference, so omit it, but do set your dpi to 300px. Name your new canvas 'Rule of Thirds' and click OK to proceed.

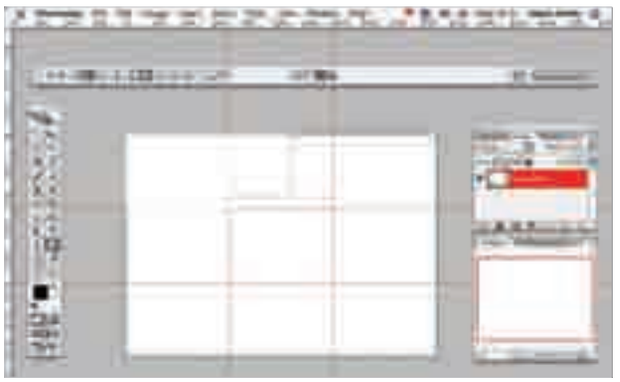
02 **Rulers and guides** In the main menu bar, select View>Rulers (Ctrl+R). These are essential to the creation process. In the same menu bar select the Snap To option and choose both the Guides and Document Bounds options. Again in the options, select Extras (Ctrl+H) as this lets you witness the guidelines you are administering to your digital canvas.



03
Preferences
Double-click Rulers to access the Units & Rulers prefs. Here you can denote your Column Size, Units and New Document Preset Resolution. If not set, change your Ruler Units and Type to Pixels to correspond with your document dimensions. No further changes are needed so hit OK.

04 **Navigator** Access your Navigator dialog box and set the Zoom factor to a value of 35%. You can now apply your guidelines to the canvas. This couldn't be easier – all you need to do is click and hold on the ruler, dragging out your guideline. Drag and place the guide from the left ruler to 700, 1400, 2100. Now drag and place your guides from the top ruler to 500, 1000, 1500.

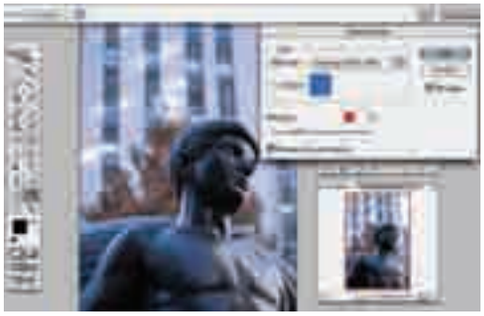
05 **Follow the path** Accessing the standard toolbar, select your Rectangle tool. A related toolbar will now be available at the top of your screen. Here select the Paths tool. Also to your right you'll notice the Path options that apply various effects. In this instance, select Intersect Path Areas to restrict the areas to the intersection of the selected path area.



06 **Draw your rectangles** This is the part where it's important that you've selected the Snap to Guides option. With the Rectangle tool primed, draw your rectangles within the nine boxes in your grid, surrounded by the four guides and not overlapping the boundaries. If you should make this mistake simply press Ctrl+Z to undo – but the Snap to Guides option should minimise any need to do so.

Cooling filters
Create a chilled effect

This example shows the use of a Cooling filter (80). This colour conversion filter works by balancing the colour temperature of the master image by tuning its white balance. If the image has a too yellowish hue, by adding the Cooling filter the image compensates by becoming bluer. Our image had this problem, so we used the Cooling filter to affect the image colour, accentuating the cold, lifeless nature of the iron statue within this now seemingly winter urban scene.



Special enhancements
Playing with colours

Some Photo filters within Photoshop can be used freely, but to better effect when utilised within context. These special colour effects and enhancements can be used to justify the ambience of your composition. For example, the Underwater filter simulates the greenish blue colour cast in underwater photos, whereas the Sepia command can competently transform any modern monochrome photograph into a work from the past.

STICKING TO THE RULES

Finish off your Rule of Thirds guidelines

07 **In alignment** With all your sections filled with your drawn shapes, in the toolbar select Path Selection. Now click the top left or right outside corner of your digital canvas; drag the cursor to the adjacent outside corner. This activates a set of nodes. It means everything is aligned, as it should be under closer inspection.

08 **Convert the path** Access the Options bar above, select the Exclude Overlapping Shape Areas icon, then hit the Combine button. All your overlapping individual guidelines will be converted into one path. Now we can convert this path into a shape so it can be reused. Go to Edit>Define Custom Shape, and open the Shape Name dialog box.

09 **Invisible** Name the shape 'Thirds' or 'Rule of Thirds' and hit OK. It'll be a seemingly black shape, but it's there. To save the shape to the hard drive to use it again, select Edit>Preset Manager. In the Preset Type select Custom Shapes, pick the new shape, hit Save Set. Name the shape as before then exit the screen.

10 **Your own rules** When opening an image, you can now access and apply your own Rule of Thirds. In Edit>Preset Manager, select Custom Shapes Preset Type, hit the Rule of Thirds shape and click Load. Pick Custom Shape in the toolbar, and in the Set Shape options in the top toolbar choose your Rule of Thirds custom shape. Drag and drop over any image.

11 **Roll your own** When the Rule of Thirds grid has been applied to an image it's so easy to edit and invent whole new compositions. Select the Crop tool in the toolbar and use it to drag, drop and cut out sections from your existing image and create new, specific compositions of varying interest. Choose an image, select the Crop tool and experiment to see how you can transform your own compositions.

Tip

Viewpoint

Viewpoint can have a strong aesthetic influence over your composition. This doesn't only influence the background, but also the viewer's interpretation of the subject. For example, a viewpoint from a bird's-eye view will diminish the figure, whereas an extreme close-up can set a mood of tension. Each has its own emotive value.

The Crop tool can be used to good and quick effect to edit your viewpoint in an image. Simply choose the Crop tool (C) from the toolbar and select the area you wish to crop, conforming to the viewpoint desired. Hit the Tool icon again, picking Crop. (See the mini-tutorial on page 45.)

Perfect partnership

Blending modes and Photo filters

'Chiaroscuro' is a basic form of tonal contrast that dramatically models the features of an image by conveying essential tonal relationships. It fashions the structure of your image and the parts that draw attention. Blending modes coupled with Photo filters can create varied special effects, especially attentive chiaroscuros, which are unavailable using Levels. This image couples a Warming filter with a Hard Light blend darkening the image, creating shadow as well as intensifying the light source.

Explore your options

Different approaches when coupling options

If you experiment with mixing blend modes and Photo filters, you'll find you can create all sorts of effects. Reinforcing a pattern in an image is one technique which helps create visual impact. Alternatively, the shadows created in a high contrast scene can reinforce the subject's shape quite strongly – as they have in this image on the right. Note where the undulating shadow picks up the curves in the car's form. We used a low red Photo filter coupled with a Linear Burn blend to give the image extra punch and therefore extra impact.

KEY SKILLS COVERED

What you'll learn

- LAYER MASKING
- HOW TO MONOCHROME
- HOW TO REDUCE NOISE

Selective colouring

Transform your images by using a subtle blend of monochrome application and masking

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1 hour

YOUR EXPERT
Emma Cake

ON THE CD
copyrightSueHexam.jpg
selectivecolour.psd

If you have a collection of images that are perfect as they are but you'd like to do more with them in Photoshop, selective colouring is a great way to make a quick and impressive transformation.

Back in the early days of darkroom processing when a black and white print was the only option, a favoured technique was to laboriously hand-colour monochrome images. By doing this, flat black and white images were given subtle shading for skin colours and clothing. Not only was this a time-consuming process, it also required a huge amount of skill.

The great news is that Photoshop enables you to reproduce this effect fairly simply with fully editable use of the Layer Masking function. There are absolutely no limits to the type of image you can use to apply this technique, whether portraits, landscapes or still life, although some photographs do work better than others – but this is generally down to the image contrast and good detail within the image.

Over the next few pages you will find out how you can apply a selective colouring technique to the landscape found on this month's CD. First of all you will find out how to accurately monochrome your images and then apply a Layer Mask, with several blending tips to bring out the most favourable aspects of the shot. Finally, you will also learn a great trick for getting rid of the unsightly noise problems that selective colouring images can fall victim to.

Remember, the best thing about using Layer Masks is that you can easily backtrack if you've made a mistake, or you can tidy up your masks later on, so don't be afraid to experiment to get used to the way they work. By using different brushes and mask shades you will really get to grips with their power.

TRANSFORMING YOUR COLOUR IMAGES

Learn how to apply precise monochrome effects using the Channel Mixer

01 Keep it safe Open the 'CopyrightSueHexam.jpg' file on this month's CD. Open your Layers palette and duplicate the layer by right-clicking the Layers palette. Keep this layer above your original background layer.

02 Black and white Select Image> Adjustments>Channel Mixer and press the Monochrome option. This is far better than desaturating your image, which is a quick alternative but doesn't allow you to retain all the colour information in your image. It's a good habit to get into.

03 Contrast boost As we want to keep quite a bit of the image in black and white once we've applied our selective colouring, a high contrast image will give more interesting results. Go to Image>Adjustments>Levels and change your Input Levels to 0, 0.71, 255.

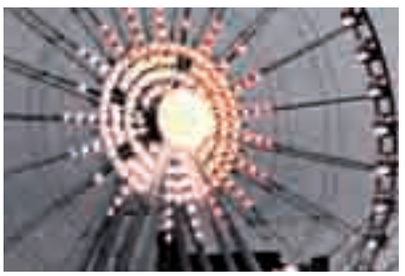
WORKS WITH | PHOTOSHOP CS, PHOTOSHOP CS2, PHOTOSHOP CS3

GETTING TO GRIPS WITH LAYER MASKING

Have ultimate control over the colours you reveal from your background layer

04 Adding a Layer Mask Add a Layer Mask by clicking on the Add Layer Mask icon at the bottom of the Layers palette. Make sure that you have the Background Copy layer highlighted before you do this.

05 Handy tip It's going to be difficult to memorise which parts to apply a Layer Mask to, so lower the top layer's Opacity down to 75% just to give you a bit of a helping hand for spotting good detail.



06 The big wheel Choose a soft round Airbrush of 7px with no Shape Dynamics selected and zoom right into the big wheel at 200%. Make sure your foreground colour is set to black and carefully mask out all the lights on the wheel, including the lights on each pod.

07 Fixing problem areas If, after creating a mask area you think you've uncovered too much, you can switch your foreground to white and undo your mask. Less is more around this area. To test your masks zoom right out and tweak the Layer Opacity back up to 100%.

08 Subtle colour We want to add some subtle colour to the reflection. With a mask you can use different shades of grey to give different levels of masking. Choose a very light grey #e2e2e2 and alter the Brush Dynamics (in the Brush window) so that Opacity is set to Pen Pressure. (If you don't have a graphics tablet this isn't essential.)

IN A NUTSHELL

Find out what your options are

Brushes You can use any type of brush found within the Brushes palette to apply a Layer Mask to your image.

Zoom Once you've applied a Layer Mask you can zoom in and out of your image in the same way as you would do drawing on the canvas.

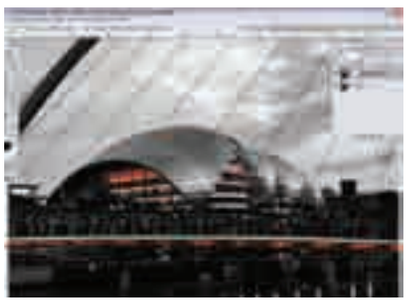
Brush tool In the Tools palette you will need to select the Brush tool. This will be used to apply your Layer Mask.

Warning Always be wary of whether you're drawing in your image layer or Layer Mask. The active thumbnail will have a thick edge to it.

Layer Mask icon Add a Layer Mask to a layer by clicking on the Add Layer Mask icon. This looks like a circle within a square.

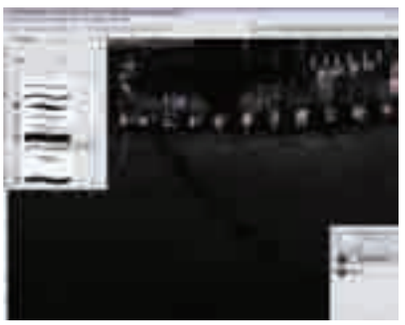
DARE TO EXPERIMENT

In order to get convincing Layer Masks try experimenting with your brushes



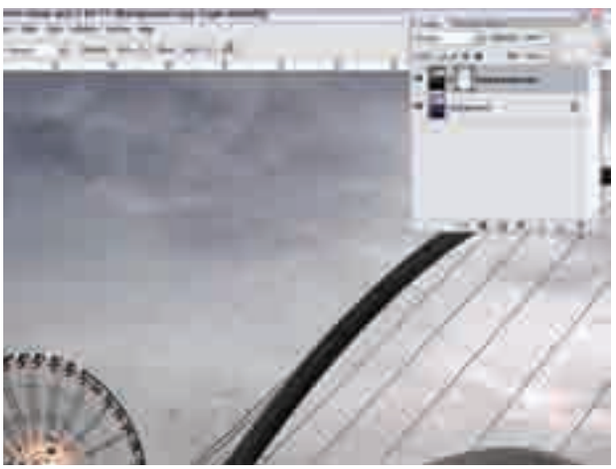
09 **The building** There's some nice detail in the main building. Switch your Airbrush back to black, making sure you still have your Mask layer selected. Carefully mask out the orange glow of the windows. Lower the Opacity of this layer temporarily to remind yourself of where to mask.

10 **Mask checking** Zoom out and assess your image. You can check your masking by pressing the Alt button on your keyboard and clicking on the Mask layer to get a black and white preview.

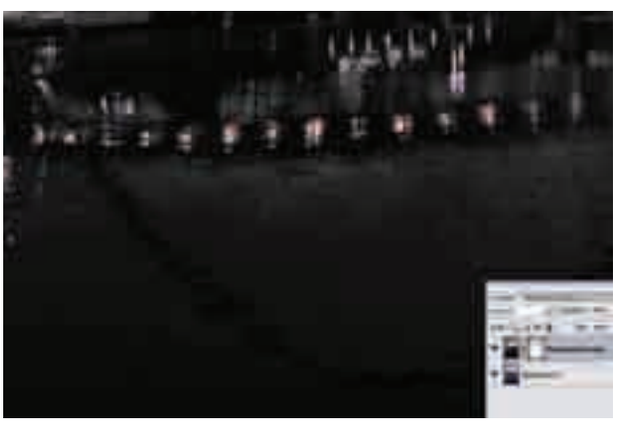


11 **Reflection change** The reflections could do with being a little punchier. Change your round Airbrush to a Heavy Smear Wax Crayon (found in the Dry Media Brushes) and alter your foreground swatch to #9d9d9d then go over previous work.

12 **Sky highlights** It would be a shame not to get any detail in the sky. We don't want to swamp the image however, so alter your foreground color to #c6c6c6 and mask out the sky. Pay particular attention to not going over the bridge or spoiling the work you've done on the big wheel.



13 **Sky masks** Notice how the masking in the sky has less effect towards the horizon. This is because the original background layer has more white around this area. You can use this to your advantage to avoid spoiling smaller details such as the bridge wire.



14 **Tidying up** If parts of your image masks need tidying up, simply switch your foreground and background palettes and carefully clean up. A quick shortcut is to press X to switch between colours. Experimenting with your brush type can help here.

15 **Too noisy** Where we've adjusted the background image to Monochrome and adjusted the brightness and contrast, the image is very noisy. Fix this by selecting Filter> Noise>Reduce Noise. Set the following: Strength=10, Preserve Details=0%, Reduce Color Noise=45%, Sharpen Details=83%. Click OK, then flatten and save.

Tip

Image resource

The gorgeous source image used in this tutorial was kindly contributed by photographer Sue Hexam. Visit her iStock profile online to check out more of her great images http://www.istockphoto.com/user_view.php?id=497000

essentials

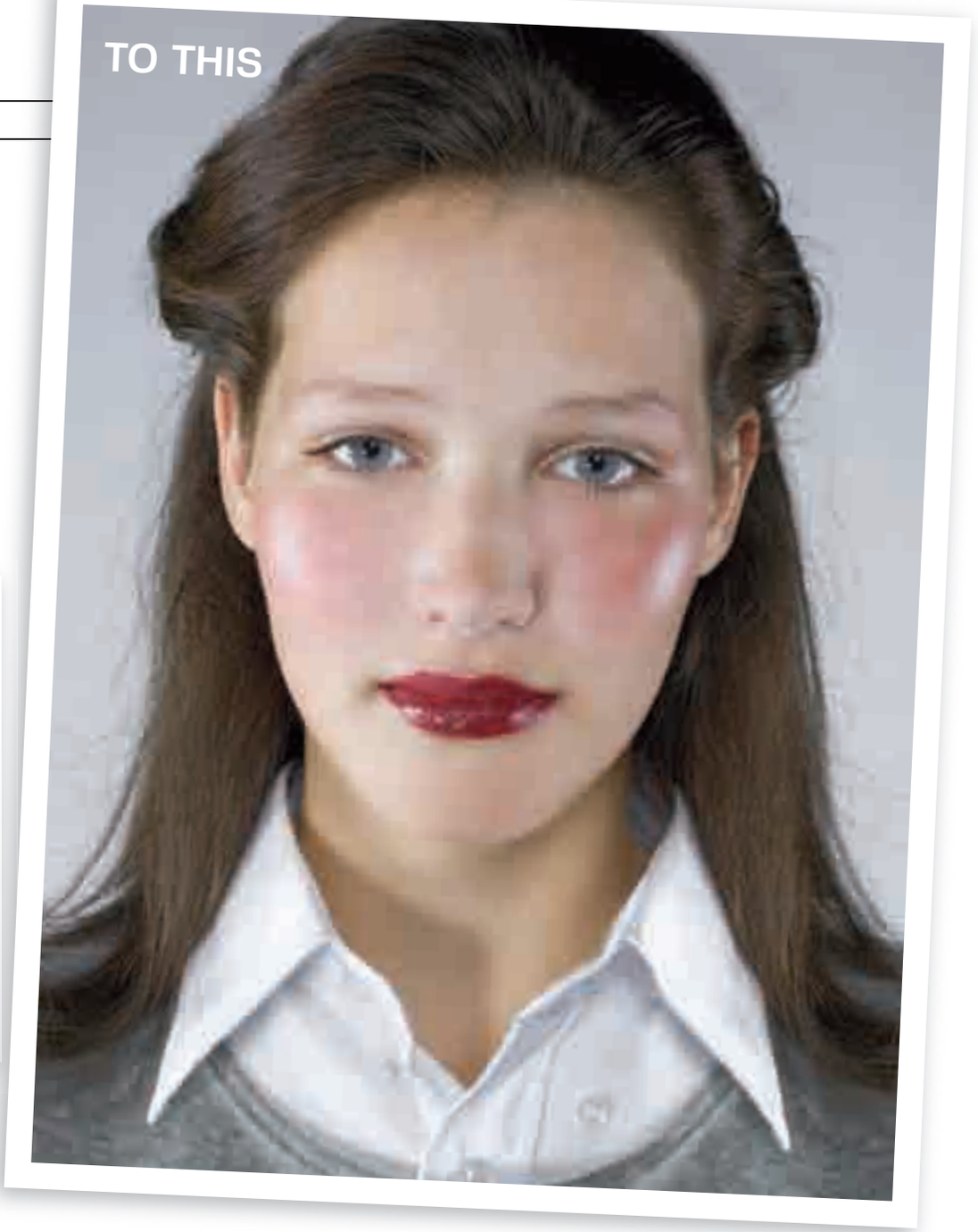
SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes

YOUR EXPERT
Matthew Henry

ON THE CD
Before smart filters.jpg
After smart filters.jpg

FROM THIS



Non-destructive editing with filters is now a possibility thanks to Photoshop CS3's new Smart Filters feature

Smart Filters and CS3

KEY SKILLS COVERED
What you'll learn

- LAYER MASK
- SMOOTH SKIN
- SHARPEN DETAIL
- CHANGE FILTER ORDER
- ALTER FILTER SETTINGS
- TOGGLE FILTER VISIBILITY

Any Photoshop guide worth its salt will dedicate at least a page or two to talk about the importance of 'non-destructive' editing.

It sounds like a dry topic but it needn't be – all we're talking about is not working on original pixel layers like the background layer, for fear of messing up and losing info for good. Of course we can go back in the History palette, but that is no real solution; there are a limited number of history states to record our changes, and going backwards means we remove all work after the chosen point, which may mean repeating changes we wanted to keep.

For this reason then, the good folk at Adobe invented the adjustment layer, allowing us to add important image adjustments as separate layers. Changes still take effect, but importantly, the pixel-based layers themselves are actually preserved in their entirety. We can turn the adjustment layers off and on as we please, and alter the adjustment itself via its original dialogue at any time.

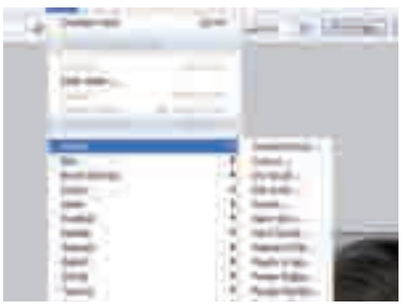
The greatest criticism levelled at Adobe has always been that this facility wasn't extended to Photoshop filters. The only way of working non-destructively with filters until now has been to apply them to duplicate pixel-based layers, increasing file size and not allowing you to alter the filter dialogue after it's been applied. Smart Filters changes all that, and by the end of this tutorial you'll know how to use them.

WORKS WITH | ADOBE PHOTOSHOP CS3

USE SMART FILTERS FOR MAGAZINE-STYLE SKIN RETOUCHING

With Smart Filters, we can do all of our work on a single layer

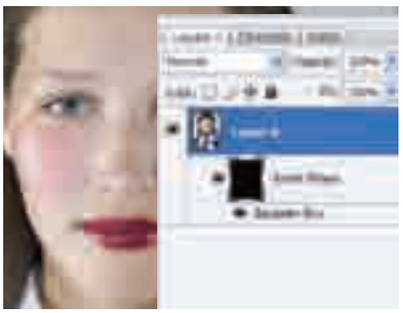
01 **Convert For Smart Filters** We're going to demonstrate the use of Smart Filters to do a basic beauty skin retouch. With your background layer selected, go to Filter>Convert For Smart Filters. Some small squares will appear in the corner of the layer image icon.



02 **Applying Smart Filters** We can now apply a filter of any kind to the background layer, while ensuring that original image information remains intact. This works more like applying a layer style than an adjustment layer – the Smart Filter doesn't get its own separate layer.

03 **Gaussian Blur** We're going to start by applying some Gaussian Blur from the Filter>Blur menu. Increase the slider enough to blur skin detail. Don't worry too much about getting it spot on, because we can go back and alter the amount later if necessary.

04 **Navigating Smart Filters** Notice that a Smart Filters tab now appears under your background layer, along with the names of any filters applied underneath. We've got Gaussian Blur only so far. The white rectangle is the layer mask. Click to select it.

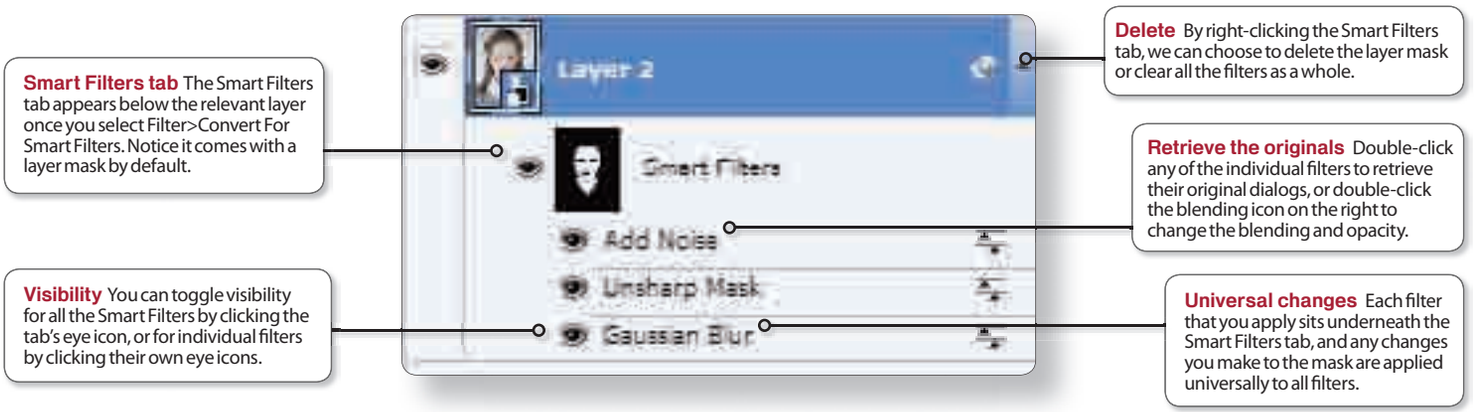


05 **Invert mask** Now use Ctrl/Cmd+I to invert the Smart Filter layer mask. Note that the Gaussian Blur disappears. Now press D to reset the Color palette and X to set white as the foreground colour if necessary.

06 **Paint in smoothing** Take a medium-edged white brush, and carefully paint on the skin, avoiding eyes, eyebrows, lips, hair and the contours of the face and the nose. Press X to revert to black and paint out any mistakes.

TAKE CONTROL OF SMART FILTERS

Get to know this simple palette



Smart Filters tab The Smart Filters tab appears below the relevant layer once you select Filter>Convert For Smart Filters. Notice it comes with a layer mask by default.

Visibility You can toggle visibility for all the Smart Filters by clicking the tab's eye icon, or for individual filters by clicking their own eye icons.

Delete By right-clicking the Smart Filters tab, we can choose to delete the layer mask or clear all the filters as a whole.

Retrieve the originals Double-click any of the individual filters to retrieve their original dialogs, or double-click the blending icon on the right to change the blending and opacity.

Universal changes Each filter that you apply sits underneath the Smart Filters tab, and any changes you make to the mask are applied universally to all filters.

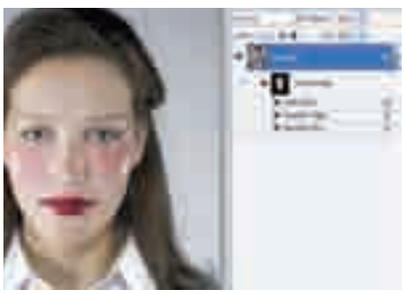
SO HOW SMART DO THESE FILTERS GET?

You'll find they make a big difference

07 Add some noise Now we're ready to add some noise to the skin so it doesn't look too smooth. Make sure the layer itself is selected and not the Smart Filter layer mask, and go to Filter>Noise>Add Noise. Select Gaussian and Monochromatic at around 3%.

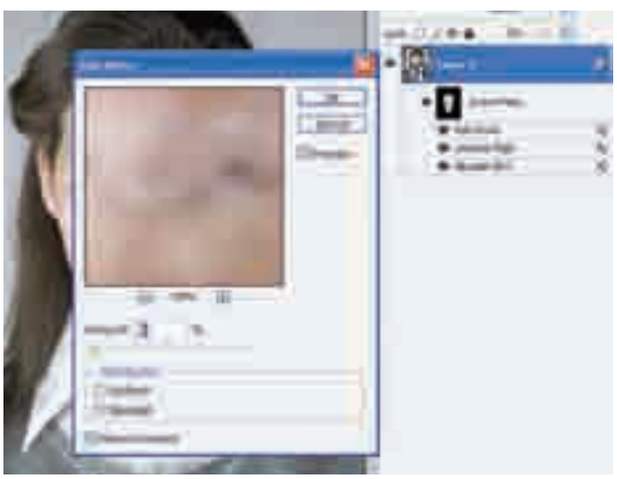
08 Universal mask Because the Smart Filter has a mask, the noise will only be applied to the areas of the skin that we have already painted in. In this instance, that is exactly what we want, but to control masking separately for another individual filter would require a duplicate background layer with another Smart Filter applied.

09 Bring back detail Next, we want to add a little Unsharp Mask to bring back some of the tonal separation that has been lost with the blur. We select the layer icon again to ensure the mask isn't selected, and then go to Filter>Sharpen>Unsharp Mask and select Radius around 30 pixels and anything from 50% to 200% to suit.

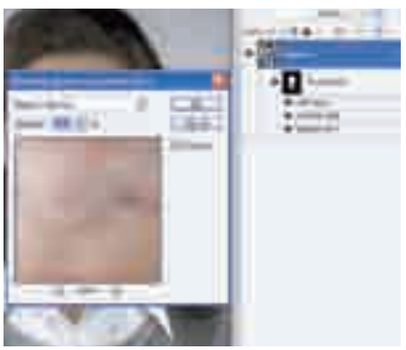


10 Change the filter order Now notice that the grain we've added has become sharpened and hence much more prominent. We can ensure that the grain isn't affected by the sharpening by clicking on the Unsharp Mask tab and dragging it downwards underneath the Add Noise tab.

11 Toggle visibility We can now see the effect of all three filters by clicking the eye icon next to the Smart Filters tab on and off. We can view the effect of individual filters by clicking their own respective eye icons with the Smart Filter visibility on.



12 Alter settings If we decide that we want to change the amounts of any of the filter settings, we can simply double-click the relevant tab where the words sit to bring up the original dialogue. We decided here to increase the noise a tad.



13 Blending and opacity We can also control the blending modes and overall opacity of each filter by clicking the icon that looks like scales on the right side of each filter tab. All the usual blending modes are available.

Tip

Filter order

Bear in mind that the order that filters sit in the Smart Filters menu is the order in which they'll be applied, just as layers work in the Layers palette. So if you apply an artistic filter, for example, and then add Gaussian Blur, the effect will be different from using the artistic filter on an image layer that had already been blurred. Drag and drop to change the filter order to see how this works.

Tip

Individual masking

We mentioned in the text that a Smart Filters mask is applied to all filters below, so masking control for individual filters isn't a possibility without using a duplicate layer with Smart Filters applied again. To do this, select the Smart Filters layer and use Ctrl/Cmd+J to duplicate. Next, right-click the Smart Filters tab on the new layer and select Clear Smart Filters. Now go to Filter>Convert For Smart Filters and apply your new filter using its own mask.

eMag

KEY SKILLS COVERED
What you'll learn

- KALEIDOSCOPE EFFECT
- COLOR RANGE TOOL
- DEFRINGING AND MATTE REMOVAL
- LAYER MASKING

Create a kaleidoscope effect

Justin Maller from **superlover.com.au** walks you through the production process involved in creating a detailed kaleidoscopic image

One of the most frustrating things about beginning a digital composition in Photoshop is the problem of deciding where to get started.

It can be compared to opening a game of chess. With so many options and techniques available, how do you make a decision about what to begin with? When working in Photoshop, especially when you're experimenting for fun and personal development, the best techniques to start with are those that afford you the most options and ideas with the least initial effort – methods that open up your base image, allow you to discover new angles or dimensions within the shot, and most importantly create interesting platforms to build from.

The kaleidoscope method is a wonderful technique to begin with when trying to bring new life or lend an artistic twist to a digital photo. The basics of this procedure are actually quite straightforward, but the results can be infinitely intricate if they are repeated, especially when coupled with a minor variation technique or two.

The best thing about this particular skill is that it can be applied to several sections of one base image, and hence can generate final compositions that pack quite a punch, without chewing through a great deal of your personal stock resources. It's also quite an enjoyable framework within which to experiment, and you may well find that you pick up a useful trick or two simply by making mistakes along the way!

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1-2 hours

YOUR EXPERT
Justin Maller

ON THE CD
vineyard.jpg
scarecrow.jpg

CREATE YOUR KALEIDOSCOPIC VISIONS

Following these steps in varied combinations will yield great results

01 Open and analyse Open up 'vineyard.jpg' from this month's CD. The first thing we need to do is make a square selection. There are three main elements in here: the sky, ground and plants. For our purposes, the best selection will be one that incorporates all three of these.

02 Making your selection This technique requires you to make a perfectly square selection, so select the Marquee tool (M) and hold down Shift to drag out an even square selection that includes all elements in our photograph. When you are satisfied, copy and paste to a new layer.

03 Slice… Cut the layer into triangles using the Lasso Marquee tool. To get a perfect result, first hide the background layer, select the tool, then click at roughly the top left corner to begin creating the selection shape. Hold Shift again and drag out a diagonal – it will be at a perfect 45°.

ALL VERSIONS | **WORKS WITH**

Tip

The key is to experiment

This technique, once learnt, doesn't take very long to reproduce. Therefore it's important that you experiment as much as possible when starting a kaleidoscopic image – specifically with your opening selection. That opening selection will very strongly define the aesthetics of the impending composition, so it's important to do a few takes and make sure your base layer is strong and engaging. Don't be afraid to begin again if you're dissatisfied, even if it means beginning from scratch.

KEEP GOING…

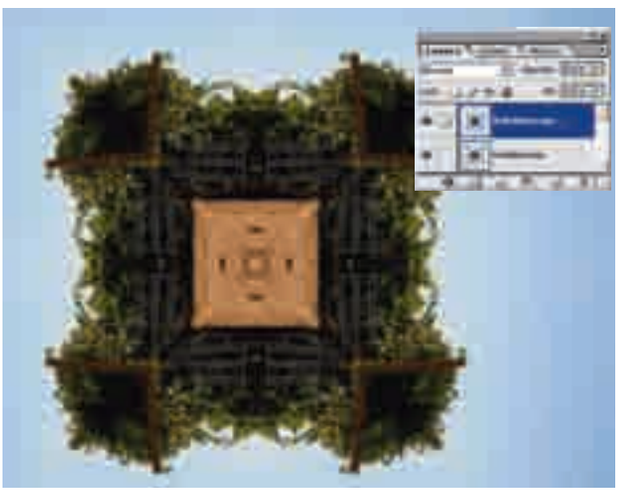
More techniques to try your hand at

04 Dice… Make the selection shape slightly larger than necessary. Double-click to finalise it, then use the keyboard arrows to reposition it so that a perfect triangle is selected. Cut and paste this into a new layer. For now, hide this second layer in the Layers palette.

05 Flip it Duplicate this triangular layer. At this point it's a good idea to enlarge your canvas. It's best to have a lot of room to work with – enlarging to about 300% Height and Width is good. Flip the second triangle horizontally, and reposition it exactly next to your existing layer so the edges match precisely.

06 And again! Merge the two layers together. Duplicate this new layer and flip it vertically – aren't you glad you resized your canvas? Reposition this new triangle so that the two tips are touching. Precision is important here, so make sure you're zoomed in to at least 100% when doing this. When satisfied, merge these two layers together.

07 Rotate Duplicate this layer once more, and rotate it 90° (CW or CCW, it matters not). This step completes your first kaleidoscope procedure, and thus ends the base technique for this particular method. Experiment a little with your new object: rotate it by 45° (Ctrl+T), resize it or tweak the hue (Ctrl+U).



08 Extricate it The real magic in a kaleidoscope is the repetition and minute alteration of imagery to produce great intricacy. Let us extricate this object from its background so that we can get started on the compositional aspect of this tutorial. First duplicate the layer and then load the Color Range Selector (Selection> Color Range).

09 Selecting the sky This dialog allows you to add specific colours to a selection, which is very useful when you have a single coloured element such as a blue sky to remove. Ensure the Add to Sample eyedropper is selected. Carefully select the entire sky area, making sure you reach all the way to the corners. The white area reflects your selection.

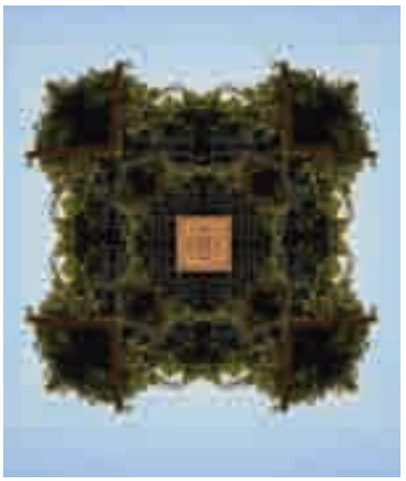
10 Bye bye sky! Click OK to finalise your selection. Ensuring you are working on the duplicate layer, you may now clear the selection, removing the sky from this particular layer (Delete). Hide the base layer, so you can get a feel for the freed object. Now is a good time to name the layers: 'Base' and 'Object' should suffice.

TIME TO CLEAN UP AND BEGIN COMPOSING

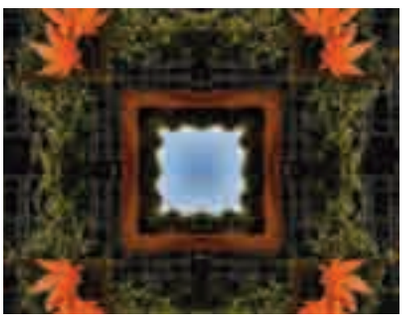
Getting a professional effect requires a few subtle touches

11 Cleaning Attention to detail is a vital part of the production process. Let's tidy up the edges of our new object a bit, by using the very handy Layer Matting tools (Layer>Matting). For this particular object, we will use the Remove White Matte and Defringe tool. Remove the Matte first, then defringe by 2 pixels. Bring the Base layer up, and move the Object down. Notice how clean those edges are?

12 Resize Duplicate your Object layer. Hide the duplicate. Scale the Object layer down by using the Free Transform tool (Ctrl+T). Reduce the Object to around 50%, and position it centrally. You may want to rotate this to give it a more kaleidoscopic feel, but we will shortly add details to refine the symmetry.



13 Ornaments This is a good time to add some decorations to your composition. We've chosen to use some plants and leaves to keep with the theme, but feel free to use whatever stock best suits you. Use the Color Range tool and Matting options from previous steps to ensure your objects are cleanly removed from their backgrounds.



14 Frame Remember that other triangle from our initial selection? We are going to use that to set up our central frame. Repeat steps one through seven on it, and position it right in the middle of the 'dirt patch' of our Object layer. Name the layer 'Frame'.

15 Scarecrow Load up 'scarecrow.jpg' from this issue's CD. Duplicate it into your PSD. Make a square selection of the centre, clear the rest and resize the layer down so that it fits within the frame. Hide all layers except for the Frame. Use the Color picker to select all blue elements from its centre and then click OK to make the selection.

16 Finishing up Making sure you keep this selection, reintroduce all layers. Select the Scarecrow layer in the Layers palette. Add a Layer Mask – it will automatically screen out all elements from the Scarecrow not included in the selection. We're almost finished: feel free to introduce any other decorations you please. We added some more flora, but there are many things that will yield excellent results.

A quicker kaleidoscope

An easy yet quite effective way to replicate this with less effort does exist, but it creates less interesting images. Load up 'vineyard.jpg' again, and make a different square selection. Copy and paste to a new layer. Duplicate this layer, flip it horizontally and match the two edges together. Merge the layers together (Ctrl+E). Duplicate again, but flip vertically. Match them up again and merge once more. Hey presto, a symmetrical image in 30 seconds! This abbreviated technique can be helpful when you want to generate extra background objects to add complexity.

Tip

Break the symmetry

It's very easy to be seduced by symmetry, especially when you are still learning the basics of digital composing. It's fun, it's easy, and it leaves no doubt that you've done something to the image. However, it also smacks of laziness. In this image we have broken symmetry by having an asymmetrical centrepiece, but really we could do more to break it up and make the piece more engaging. The easiest way to do this is to add fine detail to different sections of the piece. Invest some time and make your image really stand out.

Smart Sharpen

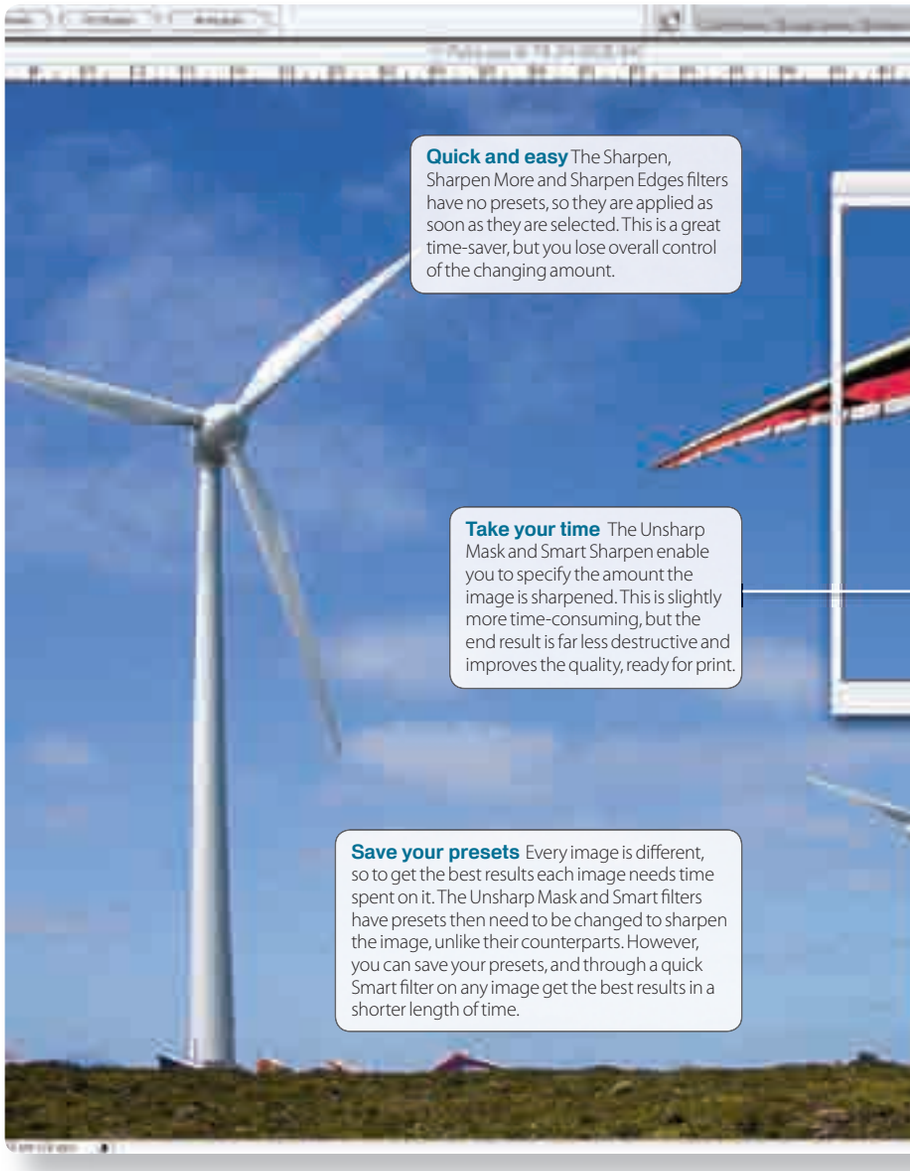
Improve images and make them ready for print using the quick and easy Smart Sharpen filter

There are literally hundreds of ways to improve your images. Aside from colour alteration, the other important alteration you should be performing is using one of the Sharpen filters.

Photoshop offers you an extraordinary degree of control over the sharpness of your images, and there is also a varied choice of built-in sharpening tools – but until CS2 the best choice was always the Unsharp Mask filter. However, although it does take a little longer, CS2's Smart Sharpen filter produces even better results than the Unsharp Mask filter with much greater control.

Photoshop applies sharpening through a process of edge-detection. Wherever the filter finds an edge, it exaggerates it by making the darker side of the edge even darker and the lighter side even lighter. The Smart Sharpen filter allows you to specify how much lightening and darkening you want. Once you find a setting that you're particularly happy with, you can click a button to save it in order to reuse it on other images.

There are two modes in the Smart Sharpen interface – Basic and Advanced. Advanced mode incorporates all the choices and settings in Basic but adds the ability to lessen or eliminate the dark or light halos often caused by sharpening.



Quick and easy The Sharpen, Sharpen More and Sharpen Edges filters have no presets, so they are applied as soon as they are selected. This is a great time-saver, but you lose overall control of the changing amount.

Take your time The Unsharp Mask and Smart Sharpen enable you to specify the amount the image is sharpened. This is slightly more time-consuming, but the end result is far less destructive and improves the quality, ready for print.

Save your presets Every image is different, so to get the best results each image needs time spent on it. The Unsharp Mask and Smart filters have presets then need to be changed to sharpen the image, unlike their counterparts. However, you can save your presets, and through a quick Smart filter on any image get the best results in a shorter length of time.

Sharpening methods

What do the sliders mean?

Here are the main options used for sharpening images. Remember that the halo effect is what you're trying to avoid when sharpening images.
Amount: A higher value increases the contrast between edge pixels, giving the appearance of greater sharpness. This is easy to overdo and it's good to remember that less is often more.
Radius: This determines the number of pixels surrounding those pixels along the edge that'll be affected by sharpening. The greater the value, the wider the area that will be subject to an increase in contrast – keep an eye out for the halo effect.
Remove: This offers three methods to isolate and minimise blur – Gaussian, Lens and Motion Blur.

Unsharp Mask

The only alternative

Why this filter is called Unsharp Mask is beyond us, as it sharpens an image without using a mask – very strange! For years this was the only filter to use for professional image alteration, until the CS2 release and the Smart filter. But this is still one of the only filters you need to use to adjust the contrast of edge detail. This process will emphasise the edge and create the illusion of a sharper image. It's much quicker to use than the Smart filter, and once you've set your presets you can simply select the filter once again and save valuable time.

Get to know the sliders It can be tricky getting to know a new filter, so the best way to know what the sliders do is to test them all to the extreme. Move each one up individually to see how it alters the overall image, then try and find the optimum level. Do this for each slider, then gradually find the best position for them all.

Tip

The halo effect

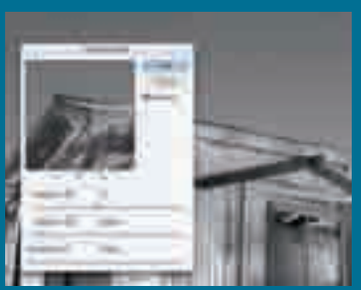
The rule of thumb when sharpening images is to keep an eye out for the halo effect that will appear along the hard edge of a line. This is due to how the sharpening is applied by contrasting the colour along these edges. The optimum sharpening amount is just before the halo effect is too obvious, because the halo is what makes the image stand out.

The best way to sharpen images

Discover how professional photographers sharpen their images by using the Lab Color, which stands for Lightness and Color Channel A and B.

01 Convert the image to Lab Open your image and select Image> Mode>Lab Color. Unlike converting to CMYK, converting to Lab does not affect the image colour. Open the Channel palette via Window>Channels.

02 Select the channel There are three channels: L stands for Lightness and is what you get when you convert to greyscale; A is Red to Green; B, Blue to Yellow. In the Channels palette highlight the lightness to isolate that channel.



03 Apply filter In the Filter menu hit Unsharp Mask and move the sliders to get a nice balance of sharpness before the halo becomes overwhelming. Now hit OK. Convert the image back to RGB and it'll be sharpened with no halo.

Sharpen Edges

Simple and effective

This approach finds the areas in the image where significant colour changes occur and then sharpens them. In general terms this will tend to be the edges of a person or an object. The Sharpen Edges filter differs from the other filters in that it sharpens only the edges while preserving the overall smoothness of the image. Like the Sharpen and Sharpen More filters, this filter has no options to specify to sharpen the edges, so what you see is what you get.

Sharpen & Sharpen More

No-fuss sharpening

Unlike all the other sharpening filters, these two have no options and apply an overall basic sharpen to the entire image. This is a great way to improve your image if you have very little time on your hands. You may find that you have to apply this filter more than once to achieve the alteration – which is generally a bad idea as you are altering an alteration and this can produce unwanted side effects.

Tip

Why sharpen?

Sharpening helps results when printing. When ink hits the paper it merges the colour slightly ('bleed'), and sharpening will compensate for this.

Create a Wanted poster!

Create a Wanted poster by mixing scanned paper and Photoshop's toolkit

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
3 hours

YOUR EXPERT
James Davies

ON THE CD
crumpled_paper.tif
Picture 018.jpg

A large proportion of Photoshop's tools are designed to enhance photographs – tweaking the colour values, the tonal balance or the overall temperature of a shot in order to make it picture perfect.

Photoshop is also a very powerful tool to help you do exactly the opposite: there's an arsenal of tools at hand to degrade, age or even destroy an image. In this tutorial we'll take a look at Photoshop's powerful brush-customising capabilities, blending modes, layer masks and traditional photography methods such as burning and dodging to take an image right back to the nineteenth century.

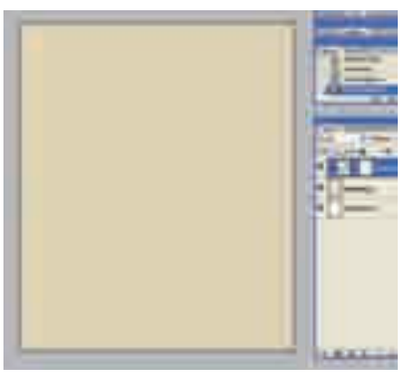
It is possible to age paper by hand and simply scan it in, but by recreating these effects within Photoshop you have greater control to get the results you want. By mixing real media with your Photoshop work you can create even stronger, more realistically aged posters. Follow our step-by-step guide over the next few pages to find out how it's done.

KEY SKILLS COVERED
What you'll learn

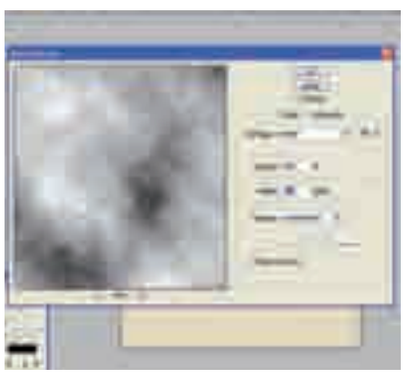
- CUSTOMISING BRUSHES
- BLENDING MODES
- LAYER MASKS
- DODGE AND BURN TOOLS

OLD YELLOW
Start on the background

01 Beige canvas Make your canvas and select a beige colour using the Color picker – we've used values 8c 10m 23y 0k. This colour will form the basis of your canvas. Aged paper tends to darken to yellowy brown.

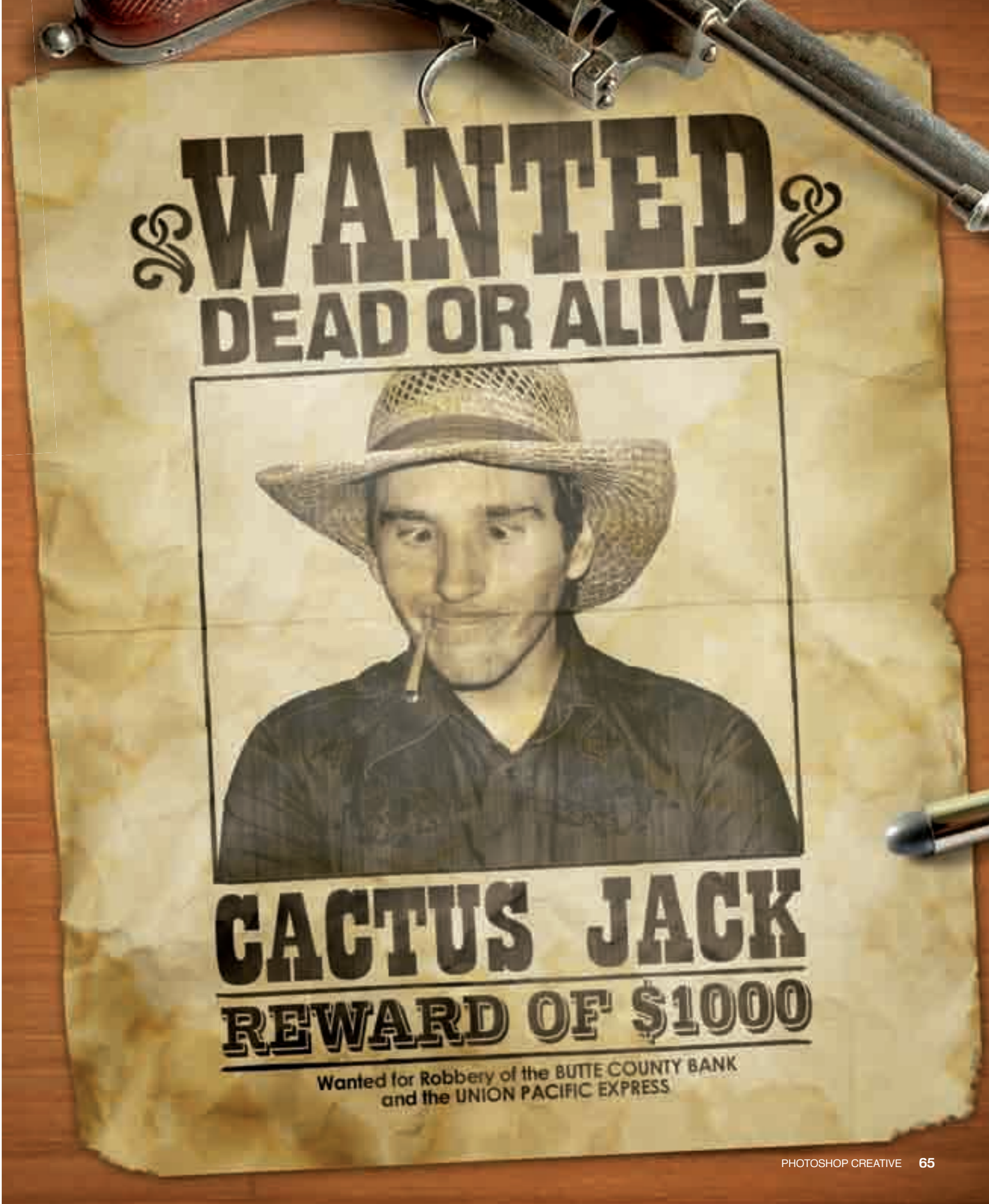


02 Clippity clip Select a slightly darker colour and fill a new layer with it. Now go to Layer>Create Clipping Mask (Ctrl+Alt+G) to clip the layer to the previous layer. A layer that is clipped will only affect the pixels of the layer to which it's clipped. Click the Add Layer Mask icon at the base of the Tools palette (grey rectangle with a circle in it).

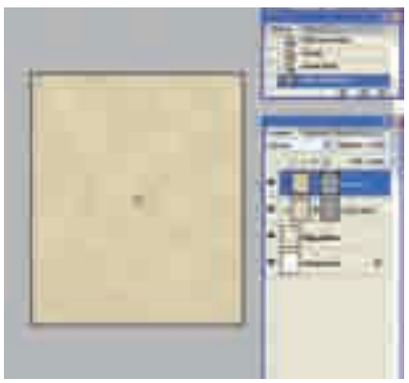


03 Using clouds as texture Now reset the foreground and background colours to black and white, and go to Filter> Render>Clouds in order to create clouds on your layer mask. Then with the layer mask selected, go to Filter>Sharpen>Smart Sharpen and really sharpen the clouds until they're noisy and pixelated.

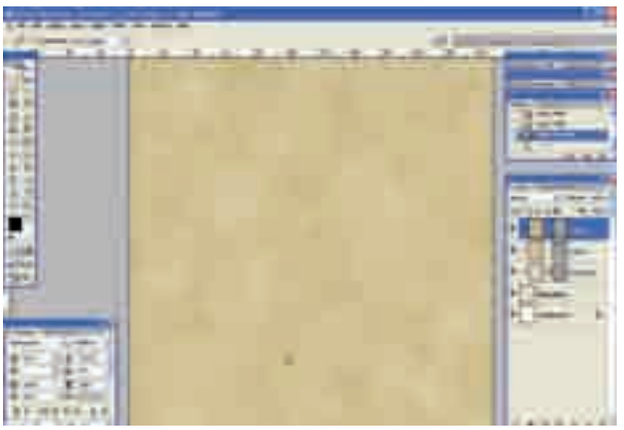
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE


WANTED
DEAD OR ALIVE
CACTUS JACK
REWARD OF $1000
Wanted for Robbery of the BUTTE COUNTY BANK
and the UNION PACIFIC EXPRESS

FIND THE BAD GUY
Recreating the Wild West



04 Building up an age Repeat steps 2 and 3 with a darker brown. Then with the layer mask unlinked from its layer (click the link in between layer icons so it disappears), resize the cloud layer mask to differ the texture of the clouds from the previous one you created.



05 Sharpen the clouds You'll need to sharpen the bigger clouds more than the first lot you created, because they'll be softer due to the enlargement process. Repeat the steps as necessary until you're satisfied with your aged paper colour.

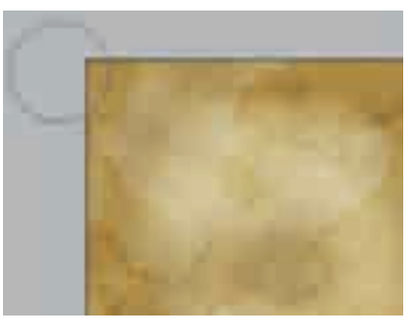
06 Patches Create a new layer with a darker brown. Press Ctrl+Alt+G to clip it, then add a layer mask – Filter>Render>Clouds. Unlink the cloud mask with its layer and resize (say 450%) until you get big soft dark and light patches.

07 Staining process With the cloud mask selected, go to Image>Adjustments>Levels and pull the sliders to meet in the middle. This will create a more definite contrast of light and dark. Drag the mask around your canvas until you're happy.

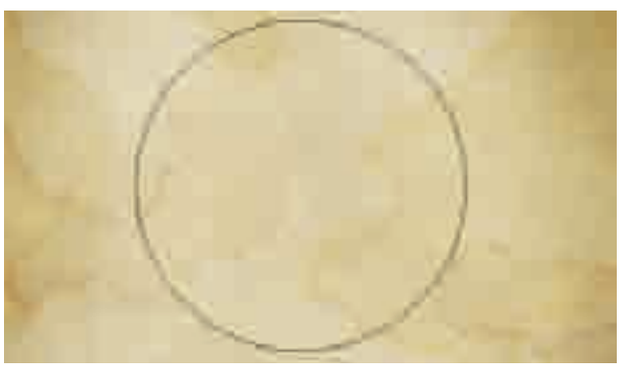
08 Older still Duplicate this layer and using the Paintbucket tool refill the layer with a different shade of brown – you can go darker or lighter. Move the layer mask around your canvas to create some overlapping.

09 Brushing in the wet spot Select a simple round brush (paintbrush not pencil) and set Diameter to 100 and Hardness to 20%. With Brush Opacity at 40%, draw onto the layer mask within the dark splodges, taking care no to go right to the edge. Repeat for both layers.

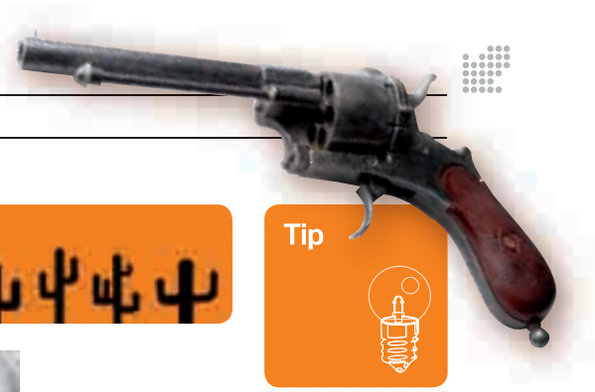
10 Watermarked Set the layer blending modes of these two to Color Burn and reduce Layer Opacity to about 30%. Go to Filter> Blur>Gaussian Blur and apply one to both layers at about 8 pixels. It depends on how big the canvas is, but 8 pixels is fine for an A4 canvas at 300dpi.



11 Depth and lighting Create a new layer and hit Shift+F5 to fill. In the Contents menu select 50% grey and OK. Set layer blending to Soft Light, select Burn in the Tools palette and set to Shadows at 100%. Now burn the edges of your canvas using a large soft-edged brush.



12 Highlights Select the Dodge tool (you'll find it in the same part of the Tools palette as the Burn tool, represented by a black circle on a stick). With the same brush and the same settings (Shadows, 100%), paint in some light parts to the canvas.



13 Scanning Take a sheet of white A4 paper, crumple it into a ball then flatten it out again. Now fold it in half, pressing really hard along the fold. Fold along the same fold line the other way, until it leaves an impression on the paper. If you don't own a scanner, refer to the 'No scanner, no cry' boxout.

14 Cut and paste With the paper brought into Photoshop, cut a path around it using the Pen tool. Copy and paste it onto your canvas and go to Image> Adjustments> Levels and tweak the levels to produce a stronger tonal value. Set the layer blending mode to Soft Light.

15 Getting print ready Ctrl-click the paper layer icon to create a selection and go to Select>Inverse to invert it. Create a new layer and fill the selection with white. Drag this layer lower down than the paper layer on the layer hierarchy. This should finish our canvas, ready for the image.

16 Saddle up, cowboy Open up 'cowboy.tif' from the CD or a picture of your choice, and go to Image>Mode>Grayscale. Drag this image onto your RGB workspace – it will retain its desaturated tones. We've cut the image out using the Pen tool, but if the background is relevant then leave it in.

17 Degrading the image To reinforce the notion that the image is old, we need to age it as we did the paper. The first step is to go to Image>Adjustments>Hue/Saturation and add a slight sepia tint. Pull the Hue slider to 32 and the Saturation slider to whatever you feel is appropriate. We've gone for 20.

18 Wear and tear In order to make the image more worn, go to Filter>Texture>Grain and set the filter to Vertical from the pull-down menu. Set the Intensity to 10 and the Contrast to 45; you will instantly see a degradation in quality.

19 No white ink Set the layer blending mode to Multiply, knocking out the lighter parts of the image and allowing the texture from the paper to show through. Now go to Image>Adjustments>Levels and adjust the values as shown to further degrade the image.

Tip

Burn tool

This is an old technique used by photographers in the dark room whereby they would cover parts of a photo during the development to expose parts to light for longer. This would burn the image, causing the areas affected to become darker.

In Photoshop you can paint on these areas using a brush of your choice. Set the tool to Shadows and it will mostly affect darker pixels; Midtones will affect a mid-range, while Highlights will burn whites. Setting to Shadows or Midtones will slightly multiply a pixel's saturation while darkening, whereas Highlight mode will compensate for the lack of tone in a white pixel by adding degrees of black.

Tip

No scanner, no cry

If you are lacking a scanner but still want a more realistic paper texture without spending a lifetime trying to recreate it, log on to **www.istockphoto.com** and search for 'crumpled' or 'old' paper.

CLOSING IN…

He'll never get away with it!

20 More patches Create a new layer above your cowboy image. Use the Eyedropper tool to sample one of the darker colours from your canvas and then select white as a background colour. Now go to Filter>Render>Clouds.

21 A new angle With the cloud layer selected go to Filter>Blur>Motion Blur and select an Angle of 90 degrees with a Distance of 95 pixels. Ctrl-click the cowboy layer icon to load a selection and then create a layer mask on the cloud layer. Set the layer blending mode to Overlay with an opacity of 30%.

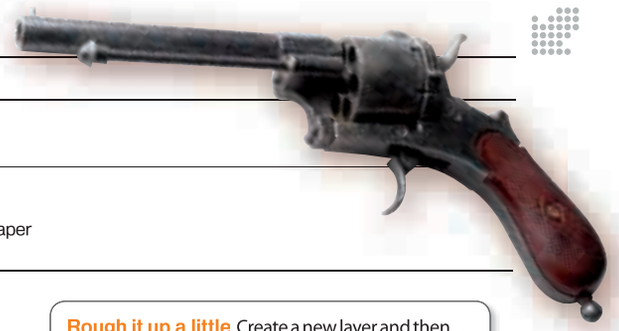
22 Transform-a-cowboy Select the cloud layer and the cowboy layer on the Layers palette and go to Layer>Link Layers. Now press Ctrl+T to free transform the image to fit the poster. Move and transform as appropriate.

23 Wanted… Refer to the Font boxout on page 70 for what to look for in a Western-style font. We've gone for a simple slab serif font, based on types popular during the era. This font is called Playbill. It's a little tall for us so we've hit Ctrl+T and resized the vertical to fit.

24 …dead or alive Go to View>Rulers to show rulers, and drag in two guides to span the width of the cowboy image. This will act as our guide to align the text. Type in 'Dead or alive' under 'Wanted' and resize. Notice we haven't quite matched the width. This is because the 'W' in 'Wanted' will appear too narrow for the eye, so we compensate.

25 You dingbat Indicative of the times, we've used several fonts to build up the poster. More elaborate posters would also have used page ornaments similar to our use of modern dingbats or clipart. Check the Font boxout for details.

26 Line dance From the Shape tool (located in the Tools palette) hold down and select the Line shape. Set the Weight (this can be found at the top of your screen) to 20 pixels and proceed to draw a line that spans the width of your cowboy.

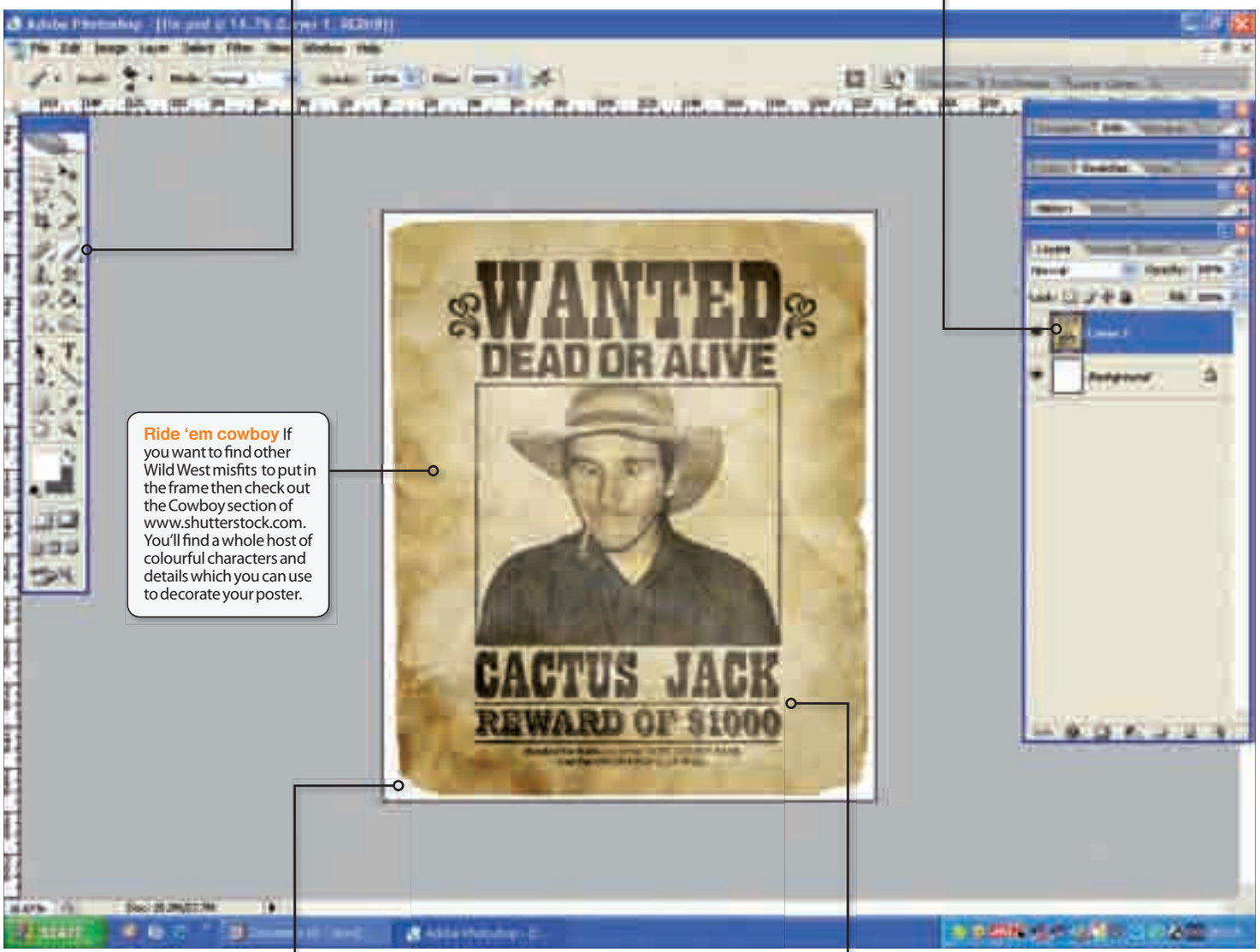


FOCUS ON TEARING THE PAPER

If you don't have a scanner, or simply want to use your Photoshop skills to create a simple worn and torn paper edge, harness the power of Photoshop's vastly customisable brushes and draw them in

Select your brush Choose the Paintbrush from the toolbox and go to Windows>Brushes. Load the Wet Media brushes and select the one called Brush Heavy Flow Scattered. Click the Shape Dynamics box and adjust the values to the following: Size Jitter 100%, Minimum Diameter 55% and everything else at 0%.

Rough it up a little Create a new layer and then set the Brush Opacity to 50%. Draw in where you want your canvas to be worn away. Now set the Brush Opacity to 100% and go over the edges, leaving a small area of the 50% edge. This will make for a rougher more naturalistic edge.



Ride 'em cowboy If you want to find other Wild West misfits to put in the frame then check out the Cowboy section of www.shutterstock.com. You'll find a whole host of colourful characters and details which you can use to decorate your poster.

Old and worn When you're happy with your edges, Ctrl-click the tear layer icon to make a selection and then select your canvas layer. Delete the selection from your canvas layer and you'll be left with a worn-looking canvas.

DaFont.com This is a great resource for free downloadable fonts. You can browse the fonts by all manner of criteria, including the ultra-useful Genre filter. It even has a 'Western' category in the 'Fancy' section.

Tip

Fonts of the era

The 'Wild West' existed around the same time as Britain's Victorian era. The frontier put serious design limitations on printers and designers, who had limited sets of type available and often had to make do with out-of-date styles. Particularly popular were type and lettering styles, which contemporary designers in cities of the east and west coasts were calling 'circus' type. These were used in advertising and circus posters elsewhere, but came to be particularly associated with the west. They are characterised by outlining, bevels and other decorative elements which make them look both gaudy and crude. Slab Serifs were also popular; being bulky and square, they were easy to print.

FINAL TOUCHES
Bring it all together

27 Rough around the edges Rasterize, then select the Polygonal Marquee tool and cut into your line to create a rough edge. Next, with the Select tool, hold down the Alt key and drag a duplicate along the canvas. Hold Shift to keep this on the same plane.

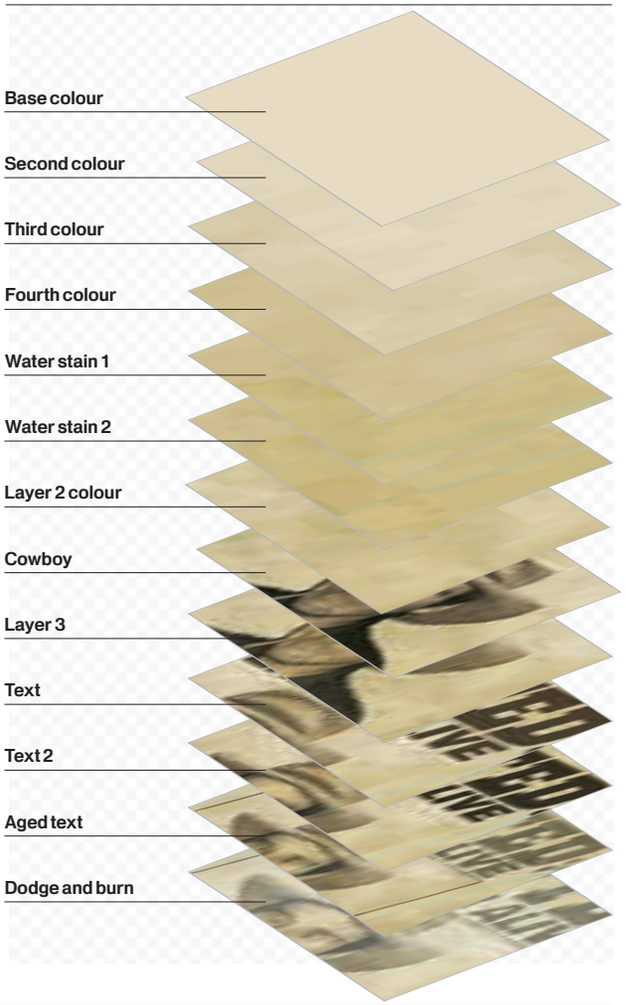
29 Copycat Your image should be looking pretty good already, but to give it a more cohesive feel, apply all filters and effects to the text that you applied to the cowboy image. You will need to rasterize the text layers first.

30 Texture-rrific Duplicate the paper layer and move it to the top of the layer hierarchy. Add a layer mask and reveal all of the text, box and cowboy with white. Now, using a paintbrush loaded with 75% grey, draw over the cowboy part of the mask for a softer effect.

31 Dodge ball Finally, move the dodge and burn layer to the top of the hierarchy. This will apply the burning and highlights that we did earlier to the cowboy print and text as well as to the canvas, tying up the look of the poster.

28 Repeat it Following the same procedure as the last few steps, turn your line into a box around the cowboy. Once this is complete, use the same techniques as you did to degrade the cowboy image to affect the line box.

Layer structure
The ageing process



eMag

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Julie Easton

IMAGE AFTER

IMAGE BEFORE

Imagenomic RealGrain

Add some authentic film-like grain to your super-smooth digital images

The ever-increasing acceptance of digital technology in the photographic industry has led to a decline in the number of pictures that we see produced using film cameras.

For the most part this is a positive shift because digital brings with it so many advantages, not least the ability to edit and manipulate our work. However, digital cameras also produce crisp, sharp images which can sometimes appear too 'perfect' and clean for film fans. In days of yore, images created using film had a 'grainy' texture adding heaps of atmosphere to certain scenes. Though this grain is not always desirable, there are times when we miss the look and feel of film.

Lucky for us, then, that Imagenomic has got the solution in the form of a plug-in for Photoshop to recreate this look. RealGrain is a downloadable plug-in that embeds itself smoothly into the Filter menu. The plug-in is available as a free trial, which you can download for both PC and Mac from **www.imagenomic.com** – and this is fully functional, but outputs the final image with a watermark.

This watermark is lifted when you purchase the program, which you can easily do from within the plug-in's interface. Simply choose to Purchase License and you will be led through a booking form, a payment form and finally emailed a serial code to unlock the program. Currently, RealGrain is available to buy for $99.95 USD (approximately £50).

Once installed, open a picture in Photoshop and go to Filter>Imagenomic> RealGrain to launch the plug-in's interface. From here you can choose to add Film Grain or Digital Noise, and then select a film type to emulate. Everything is there, from 35mm through 6 x 7 to large-format options. The other tabs in the interface let you adjust the tone and colour of your image, convert to black and white, add colour effects like sepia, and recreate the look that individual filters would have had on your image if used when capturing. It's an incredibly simple system, and the preview screen immediately updates with your changes. None of your changes are committed until you hit the OK button, at which point RealGrain will render the image and you'll be returned to Photoshop.

RealGrain isn't the only plug-in available from the Imagenomic stable. You can also get Noiseware, which eliminates noise from images, and Portraiture, which makes smoothing and retouching portrait pictures extremely simple. You can buy these separately, and there's also a Professional Plug-in Suite which includes all three plug-ins, priced at $239.85 USD (£120).

USING REALGRAIN

Rough things up a little with this plug-in from Imagenomic

01 Where's that plug-in? Once you've downloaded the trial version of RealGrain or shelled out for the full version, and installed it on your system, you will find it hidden in Photoshop's Filter menu. Open an image that you wish to transform and then scroll down to the bottom of the Filter menu and select Imagenomic>RealGrain.

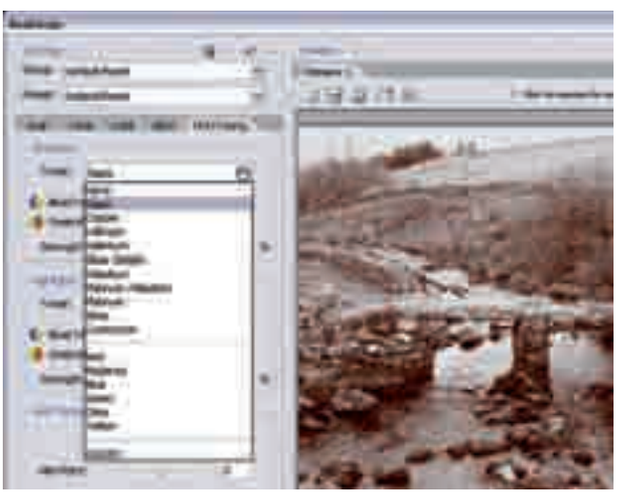
02 A new view You'll be taken out of Photoshop and into a dedicated RealGrain interface, with options down the left side, a large preview window in the middle and a navigator screen in the bottom right. Use Fast Preview if you want to see your images updated instantly. Accurate takes longer to render, but you get a better preview of how the final image will look.

03 In style From the Grain Style drop-down you have two options: Film Grain or Digital Noise. We have gone for the former for the purposes of this tutorial, but choose the style that suits your image. You can now begin to customise the effect using the sliders underneath this option in the Grain tab.

04 Size matters You can select a Grain Size too, and this is determined by the type of film that you wish to emulate, with all popular formats covered. We have also chosen to check the Auto Resolution and Image Blur box for ease and speed, which is the default, but you can set your own values by unchecking the option.

05 Tone it down The next tab is Tone, which enables you to play with curves in the same way you would using the Curves command in Photoshop. There are a number of preset curves available from the drop-down, but you can make precise adjustments using the visual curve, or the sliders for Highlights, Midtones and Shadows.

06 Colour me good The next two tabs deal with whether or not you want colour in your image. Under the Color tab you can adjust CMYK values and change the saturation of your image. Under B&W you can convert your image to black and white and adjust the tones, even adding a coloured filter if you so wish.



07 Tint and tone The final tab, Tint/Toning, enables you to add toning effects to your image, such as Sepia or Copper. You can keep playing with the options in the various tabs until you are happy with the image. When you're done, click on OK on the right and the image will be rendered.

Save on Imagenomic RealGrain

Special offer

If you're excited by the possibilities of the RealGrain plug-in, then you'll be pleased to hear that you can save a generous 10% when you buy the full version of this or the other plug-ins we have mentioned on this page, thanks to the nice people at Imagenomic. If you want to take advantage of this offer, go to **www.imagenomic.com**, select your chosen product and enter the coupon code 'Imagine' when prompted. This offer is valid until 31 July 07.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ROSIE TANNER
Looking for some helpful web resources? Rosie can guide you to them

JO COLE
Jo's a big fan of saving as much time as possible, and is your guide to shortcuts

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

Lasso lament

Q I have been trying to isolate a person in a digital photo using the Magnetic Lasso tool. The tutorial in the Adobe Help Centre lists the operations that should be carried out, but when I try this for myself it doesn't seem to respond to the keystrokes suggested. As for using layers, I have tried to put the very rough isolated part onto a new layer but that doesn't seem to work either. This is really frustrating, and I feel sure I may be missing a point somewhere in the instructions. I might add that they are not exactly clear for someone who's classed as a beginner.
Roy Harmes

Tame the Magnetic Lasso tool so that it will select your subject quickly and effectively

A Thanks for your question, Roy. It's well worth persisting with the Magnetic Lasso because it often provides the quickest and easiest way to cut out a person from their original background. In theory you should be able to use the Magnetic Lasso to create a 'marching ants' marquee selection as you draw around your subject. We'll talk you through the selection process step by step, and suggest some tips and tricks to help tame the tool and help it deal with tricky selections.

Start by opening the source file featuring the person or object you want to isolate. Hold down the mouse button on the Lasso section of the toolbox and select the Magnetic Lasso in the pop-up window. Alternatively, press L (or Shift+L depending on your version of Photoshop) to cycle through the Lasso tools. Click to place the first anchor point at the edge of your subject, then start to draw around the object's outline.

As you draw, the Lasso automatically places anchor (or fastening) points that help the final selection marquee cling to the edge of your subject. However, this tool isn't perfect. It can get confused if there isn't enough contrast between the subject's outline and the background, and put anchor points in the wrong place. To help it do a good job you can click the mouse button to place the occasional anchor point manually. If the Lasso places a point in the wrong position, hit Backspace to delete it. You can use this keyboard command to delete as many points as you like.

Tip

Groovy grids

Photoshop has all sorts of handy features that help you with your designs without being included in the final printed version. These 'extras' range from guidelines that you can drag onto the screen to grids that you can use to arrange layer components and text with precision. To overlay a handy grid onto your image go to View>Show>Grid. By default the grid is grey, but you can go to the Guides, Grid and Slices section of the Preferences menu and choose a variety of colours for your grid, so that it will stand out against different backgrounds.

Elements collage

Blending layers

In the 'Clever collages' question we demonstrate how to use masks to blend layers together to create a collage. If you're using Elements you won't be able to mix layers together by using layer masks. You can produce similar results using the Eraser tool (E). Spray the Eraser on the foreground layer to reveal pixels form the layer below. You can give the Eraser's brush tip a soft round edge to create gentler blends between layer components. For a subtle semi-transparent blend set the Eraser's Opacity option to 50% or below. This has the same effect as applying a 50% black brush tip to a layer mask.

KEYBOARD SHORTCUTS Tool shortcuts

	PC		Mac	
New		N		N
Open		O		O
Save		S		S
Close		W		W

If the Magnetic Lasso is having trouble working out which pixels to select, you can give it a helping hand by tweaking some of its options. The tool could be getting distracted by similar coloured pixels surrounding the subject's outline, for example. To help it focus more effectively on the subject's edge, go to the Width box in the Options bar. Reduce the value from the default 10% to 5%. This will make the tool less likely to stray, though it does mean you have to be more accurate as you draw around the subject's outline.

If the tool is getting confused between the subject's edge and their background due to a lack of contrast, try reducing the value in the Edge Contrast box from 10% to a lower value. A quick value tweak in the Edge Contrast and Width options can make a huge difference to the Magnetic Lasso tool's effectiveness. To turn the anchor points into an active selection, click to place the last point on the first. They will vanish and the 'marching ants' selection marquee will appear around the subject.

Once you've created a selection marquee, Edit>Copy it to place it in the computer's clipboard. Open a new background photo and hit Edit>Paste. The isolated and copied pixels from the original shot should appear on a new layer, overlaying the background.

Clever collages

Q I am wondering how to create a collage that uses brush strokes to blend some of the colour from each picture in the collage with the background colour. I've tried a number of ways to produce this technique and have never got it right. Perhaps you know the secret?
Bob Carter

A Bob was kind enough to attach an example image to his email to help us answer his question (though we can't reproduce the image as we don't know who it belongs to). The image featured a variety of family photos gently blending into one another to create an attractive montage. Bob went on to suggest that layer masks were the key to the creation of the collage, and we'd have to agree with him. Here are a few tips on using layer masks and brushes to create a similar montage of images.

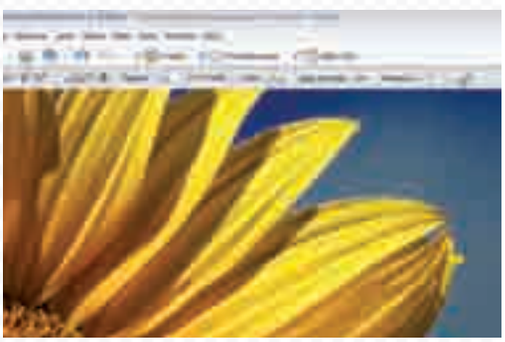
Kick off by selecting some suitable source files for your collage. Related images such as scenes from a holiday or a wedding will work well together. In the example Bob sent us, most of the shots were of a similar size so the image lacked a focal point. For a more effective composition choose one shot to be the dominant image (like the woman's face in our example). The other elements can then 'orbit' around this shot and complement it. Place the components for your collage on separate layers within the same document. In our example we pasted the flowers onto a new layer above the girl's face.

In Photoshop CS and above, click on the Add Layer Mask icon to add a mask to the

Magnetic Lasso

Working out the width

As we mentioned in the first question, you can stop the Magnetic Lasso from straying from the edge of your subject by reducing the value in the Width option box. This value is defined in percentages instead of pixels, so it can be hard to work out how wide the active area of the Magnetic Lasso is, compared to your image as a whole. If you hit the Caps Lock key, the standard Lasso-shaped cursor is replaced by a more useful crosshair icon. The crosshair is surrounded by a brush tip-style circle that indicates the width the tool is set to.

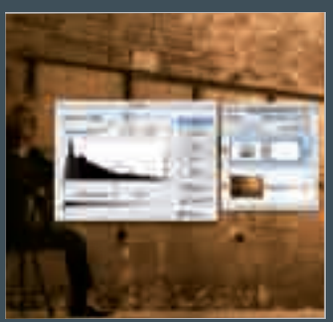


FIX UNEVEN LIGHTING

Using adjustment layers will help

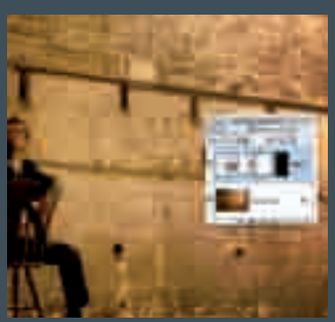
Q **I've used a slow shutter speed to capture an indoor scene without using flash, so I can preserve the existing atmospheric light sources. The photo is well exposed on one side but a touch too dark on the other. How will I be able to brighten up the problem areas without altering the correctly exposed sections?**
Bobby Cameron

A Here's a technique that will work in any version of Photoshop. It enables you to quickly brighten up underexposed sections of the shot without burning out correctly exposed areas.



01 **Open your source file** In our example, the left-hand section is underexposed while the correctly exposed right-hand side is much brighter. This is due to an off-screen light source at the right of the shot. Click on the Create New Adjustment Layer icon and choose Levels.

02 **Change levels** Drag the Midtone slider to the left so more of the image's pixels have a midtone value instead of a darker shadow value. This brightens the image's overall midtones. To stop the darkest pixels looking washed out, drag the Shadow slider to the right a little. Click OK.



03 **Preservation** By brightening the midtones you might also overexpose the highlights. Click the adjustment layer's mask, hit the Gradient tool and draw a black-to-white gradient from right to left. This preserves the correctly exposed pixels on the right and brightens up the darker ones on the left.

KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Undo	Z	Z
Copy	C	C
Paste	V	V
Cut	X	X

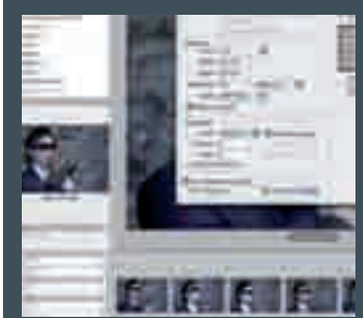
MAKE CONTACT

Create a contact sheet from scratch!

Q I've got to produce a contact sheet for a client so that they can choose their favourite images from a recent location shoot. I could create a contact sheet by scaling, positioning and labelling each image within a new document. Any tips on speeding up my workflow would be helpful, as I've dozens of shots to deal with!
Elizabeth Hewers

A Photoshop has a command that creates contact sheets in a jiffy. In CS2 go to File>Automate>Contact Sheet II. Alternatively, use the steps below to create one in Bridge.

01 Choose your sources In the Adobe Bridge interface navigate to the folder containing the source files destined for your contact sheet. Shift-click to select the files you want to include, or press Command/Control+A to select all the thumbnails in the folder.

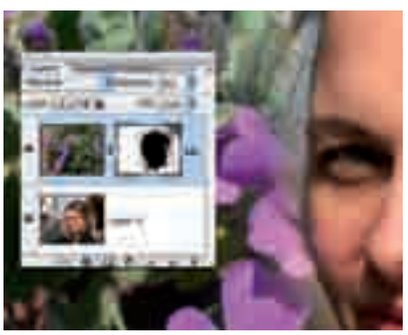


02 Font size Go to Tools> Photoshop>Contact Sheet II. In the Source Images section of the Contact Sheet II dialog, choose Selected Images from Bridge. You can leave most of the settings on default, but increase the Font Size to make each image's label more legible.

03 Sit back! Photoshop will automatically create a new document, copy and scale down each image to create a contact sheet of thumbnails. It will label each thumbnail for you using each image's unique number, enabling your client to give you feedback on which shots they want.

top layer. Select the Brush tool (B). Go to the Brush Preset picker and choose a soft edge for your brush. Set the foreground colour to black. Target the layer mask by clicking on it and then spray over the work area to reveal some of the pixels from the layer below. By applying the black brush tip to the mask you can create holes in the top layer that are 100% transparent, revealing pixels on the layer below. The soft edge of the brush tip adds a greyscale edge to the holes in the layer mask, causing a gentle blend between the pixels on each layer.

To create an even more subtle blend between the contents of your layers, go to the Options bar and reduce the Opacity of the brush tip to 50%. This paints greyscale brush strokes on the layer mask, causing the corresponding pixels on the active layer to become semi-transparent.



Use layer masks and brush tips to gently blend multiple shots together to create an attractive montage

To unify the contents of your collage using a hint background colour, create a new layer and Edit>Fill it with a colour. You can then add a mask to the other layers in the collage and apply a semi-transparent brush to each layer's mask to gently add some of the background colour to the mix. If you're using Elements, check out the 'Elements collage' boxout on page 74 to discover a way to mix layers together without using layer masks.

Upgrade query

Q Can I upgrade my Photoshop CS to Photoshop CS3 without going to CS2 first?
D. Pilling

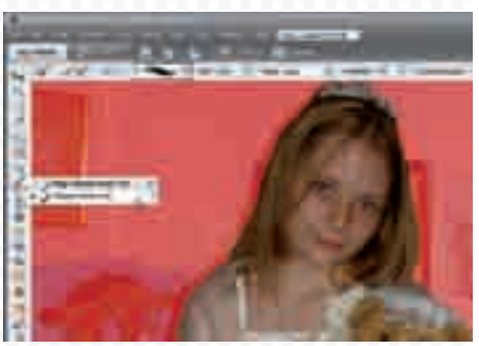
A You can indeed upgrade to a brand new copy of Photoshop CS3 if you've already coughed up the cash for Photoshop 7 onwards. One of the easiest ways to get your copy of Photoshop up to date is to pop along to **www.adobe.com** and click on the link to the Adobe Store. You can then choose the store for your particular country.

There are many different software bundles to explore in the Creative Suite family. To upgrade from Photoshop CS to the Extended version of CS3, for example, simply click on the upgrade link and tell them which version you're upgrading from. The full version of Adobe Photoshop CS3 Extended costs £887.12, but you can upgrade to that version for a less budget-busting £386.58 if you have a

Multi-task

Edit multiple files in Elements

You may come home after a shoot, pop your pictures into your PC and discover that the camera has underexposed all your shots. You could open and edit them one by one, but life's too short to waste time unnecessarily. To sort out common image problems en masse, go to File>Process Multiple Files. In the dialog box tick the image-editing commands that you'd like to apply to all the images – such as Auto Levels. Choose a Source folder and a Destination folder for the edited images, then click OK. Photoshop will apply the selected commands to all of the specified photos.



KEYBOARD SHORTCUTS Tool shortcuts

	PC	Mac
Adjust Levels	L	L
Adjust Curves	M	M
Invert	I	I
Select All	A	A

Owning one of three previous versions of Photoshop qualifies you for an upgrade to Photoshop CS3

legitimate copy of an older version (and that all-important serial number). You'll only be able to upgrade to a copy of CS3 on the same platform as your older version of Photoshop, so bear this in mind if you've swapped your PC for a Mac since your last Photoshop purchase.

Combining tools to select semi-transparent pixels

Q I am very new to Photoshop. I'm trying to 'cut out' my daughter from all the clutter in the photo so I can put her on a different background. I have tried a combination of tools but as yet have not achieved a satisfactory result due to her dress layers. Can you please advise?
Jane Linwood

A Thanks for sending us the shot in question, Jane. As you point out, the main challenge with selecting your daughter is the semi-transparent layers that make up parts of her dress. After cutting around her outline, the background from the original photo will still be visible through the semi-transparent lace that makes up the layers of her dress.

Here's how we tackled the challenge. Start by using a tool like the Magnetic Lasso (L) to select the outline of your subject. (Check out our answer to the first question for tips on making Magnetic Lasso selections.) Set the Lasso's Feather to 2 so the edge of the selection it makes will be soft. This helps avoid a sharp 'cut-out' look. A soft-edged selection also helps blend the edge of your copied and pasted figure with their new background.

Once you've made a selection you'll need to modify the 'marching ants' marquee to fine-tune it. If you're using CS press Q to go to Quick Mask mode. (If using Elements, check out the boxout below to see how to modify selections.) This will turn unselected areas red.

You can select the Brush tool (B) and spray a white brush to add more pixels to the selection (like the parts of the figure the Magnetic Lasso tool might have missed). Use a black brush to remove unwanted pixels from the selection (like bits of background). Press Q again to exit Quick Mask mode. You'll now be able to see the modified selection marquee. Don't worry about the dress's semi-transparent layers at this stage. Edit>Copy the selected figure and Edit>Paste her into a new background.

The red carpet from the original background will still be visible through some of the lacy layers at the bottom of the dress. Grab the Sponge tool (O) and set its mode to Desaturate in the Options bar. Carefully spray over the red pixels to remove them. To show a hint of the new background through the semi-transparent dress layers, select the Eraser tool (E). Set its Opacity option to 10% and gently spray over the sections of the dress that should be semi-transparent. This will create a much more convincing composite image that blends the copied person with their new background. Good luck Jane, let us know how you get on.

Book resources

Welcome to Oz: A Cinematic Approach to Digital Still Photography with Photoshop is a great aid for Photoshop users. Get your copy at www.amazon.com

Combine selection tools with the Sponge and Eraser tools to select semi-transparent pixels

Selection brush

Modify marquees in Elements

Once you've made an initial selection in Elements using a tool like the Magnetic Lasso, you can fine-tune it to make it perfect. Choose the Selection Brush tool (A). Go to the Options bar and set Mode to Mask. This turns all unselected pixels red. Set the foreground colour to black and paint on the image to remove pixels from the selection marquee by turning them red. To add pixels to the selection, paint with a white foreground colour. This removes the red mask. This technique works in the same way as Photoshop CS's Quick Mask mode (see the 'Semi-transparent pixels' question).

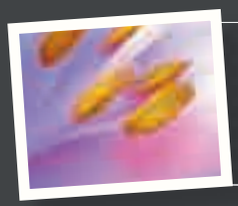
Cloning around

Clone with accuracy

When you're using horizontal or diagonal lines it can be tricky to extend them into new sections of the image. Lines can become misaligned, giving away the fact that the image has been edited. Give yourself a helping hand by pressing the ever handy Caps Lock key. This turns the Clone Stamp's brush into a crosshair icon. You can now Alt-click to sample a selection, then place the cursor with pinpoint accuracy to ensure the cloned pixels go exactly where they need to.

PHOTO FIX

Send in your troublesome images for us to fix…



Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs

Don't overdo it!

Sometimes less can be more – especially when it comes to saturation

One common problem of digital photography is oversaturation, which occurs when the sensor misreads a colour. When this happens the light information is recorded with fewer grey values than needed, producing oversaturated colour.

You may think there's nothing wrong with extra vibrancy, but it can often make your image look unnatural and can also upset the overall balance of the image.

Whenever this image-editing problem arises, your first port of call should be the Hue/Saturation control panel in Photoshop. This will act as your control for the colour strength and intensity.

If you have a series of images with similar saturation problems, you can save your adjustments to your first image and apply them to the rest in the series. Select Load in the Hue/Saturation box, click on the saved file and your custom settings will be applied.

FINDING YOUR BALANCE

A little subtle tweaking will bring out the best colour balance

01 Open the image Open your problem image in Photoshop and navigate to the Layers palette on the right. Click Create New Fill or Adjustment Layer and a list will appear. Choose Hue/Saturation from the list to begin making your tweaks.

02 Match the colours Go to the Edit drop-down list, which will display a selection of six colour ranges. Determine which colour is most affected in your image and pick the nearest match. Use the slider to tone down your colour to a suitable level.

03 One at a time If more than one colour affects your image, select them one at a time. It's best to start with the colour that annoys you the most, as it will often be all you need to rebalance the shot.

Tool School

Monitor your changes

To make certain that you are able to monitor the changes you make to the hue and saturation, ensure that you have the Preview option ticked. You will find this situated within the Hue/Saturation dialog box.

RESOURCES

Even more fantastic Photoshop goodies from the World Wide Web...

NEW DESIGNERS

www.newdesigners.com

This site promotes the New Designers awards held in London every year. The event draws in over 4,000 design graduates and is a chance to discover the latest trends and talent taking the design world by storm. This year's event takes place in London's Business Design Centre throughout July. The site also acts as a great place to search for new talent using the special 'design directory'. Simply register and you're free to upload your portfolio, do a spot of networking and even take advice from industry pros. A great website if you want to turn your hobby into something more serious.

N.DESIGN

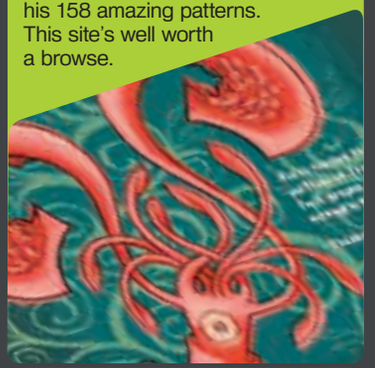
www.ndesign-studio.com

This isn't as much a haven for Photoshoppers as it is for web designers, but there's plenty on offer. Although the tutorials are aimed at Dreamweaver and Illustrator users, there are other resources that will appeal. Take your pick from a bevy of icons, vector cliparts and wallpapers, then catch up on all the design and multimedia news in the news pages. If you're partial to a spot of web design, this site will appeal to you.

SQUIDFINGERS

www.squidfingers.com

Check out the distinctive style of Travis Beckham at his uber-cool website, Squidfingers. The US-based artist has a unique retro approach to his art, in which he incorporates great use of self-generated patterns with kitsch characters. As well as being a showcase for his work, Travis uses his site as a resource centre, allowing people to download any of his 158 amazing patterns. This site's well worth a browse.



WORTH 1000

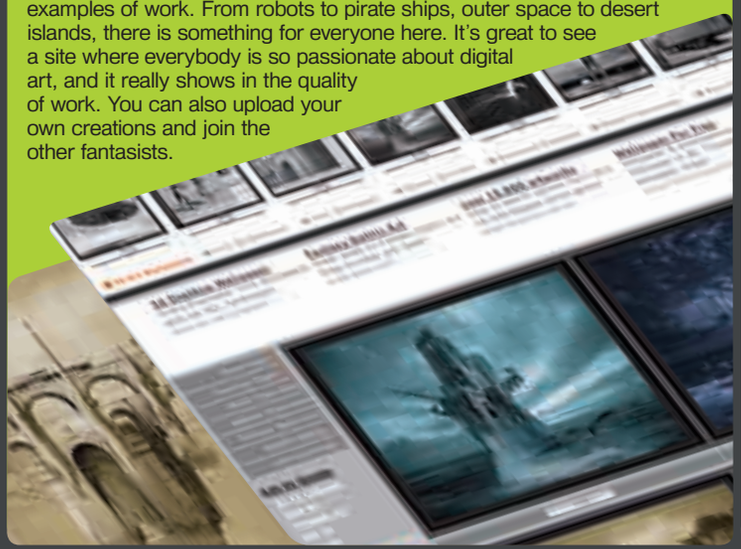
www.worth1000.com

If you've got a competitive streak (and we know many of you have) you'll love this site. Worth 1000 is dedicated to Photoshop competitions, which are voted for by fellow online users. There are some oddball themes, including competitions to create bald celebrities or turn them into cubes! There are also some really quirky tutorials – perfect if you love transforming objects and creating surreal images.

FANTASY ART DESIGN

http://fantasyartdesign.com

Attention all space cadets out there – this website is going to rock your galaxy. Dedicated completely to the fantasy genre, the site will transport you to another planet with its amazing examples of work. From robots to pirate ships, outer space to desert islands, there is something for everyone here. It's great to see a site where everybody is so passionate about digital art, and it really shows in the quality of work. You can also upload your own creations and join the other fantasists.



CNET

www.cnet.com

If you're looking for a website that will answer all your technology needs, cnet.com is a pretty good choice. Full of hardware reviews covering cameras, printers, gadgets and more, all your consumer needs are fulfilled. You'll also enjoy the Tricks and Tips section, which offers advice on a host of topics including photography and digital imaging. The site is updated constantly, so it's the ideal place to stay on top of the technology game.

eMag

creative reviews

Check out the latest budget printer from Canon and discover how the Pantone hueyPro can improve your digital darkroom

Main review

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500 Photoshop Hints, Tips and Techniques 86
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The Fundamentals of Typography 87

"Quality printing on a budget"

Canon Pixma iP2500

HARDWARE

Canon Pixma iP2500

With home printing becoming more and more affordable, we investigate how Canon's newest launch stands up to the competition

We're always encouraging you to get out and about and start taking photos which can become the basis of your creations. Unfortunately not all our images come to see the light of day. Do you leave images on your hard drive or print them proudly for the world to see? We're going to bet it's the former.

With digital photography fast becoming the only way to shoot, more often than not images go unprinted and unloved. However, there's no shortage of cost effective printers these days, so why not invest and start sharing your photos?

When buying a printer for home, there are many things to think about. First off, what type of printer is best suited to your needs. Dot-matrix, laser, bubble-jet – the list is endless. But for most consumers, an inkjet like the new Canon Pixma iP2500 will be the printer of choice.

Firstly they're quieter than some other makes, and they generally have a shorter warm-up time and a lower cost per page printing. They're also great for photographs due to providing smoother details and photorealistic colour, and they generally provide better image quality than other types of printers in the same price range.

It's not all good news though – inkjet printers have some disadvantages as well. The cost of print can spiral due to the multiple ink cartridges that require changing when just one colour runs dry. Paper can also be more expensive. In addition, you'll find that printouts have a tendency to smear if they get wet, so extra care must be taken to keep your photographs protected.

info

COMPANY
Canon

WEB
www.canon.co.uk

PRICE (SRP)
£49

TAKE A CLOSER LOOK...

Discover what lies beneath the shiny black exterior

Find out exactly what the Canon Pixma iP2500 has to offer

Connectivity
No USB cable is disappointing, but most creative households will have plenty around or you can pick one up for about £5, so not enough to deter.

Value for money
Priced under £50, and under £40 by some retailers like Warehouse Express, this is excellent value and a great starter photo printer.

Quality of results
For a printer in this price range, results are very good using the Canon Photo Paper. But different results might be seen on third-party paper.

So with all these pros and cons in mind, why should you choose the iP2500? Well, Canon's new low-cost model is a printer that looks great. Its sleek black appearance will fit well into any studio that favours the black MacBook, for example. It is also fairly small, and with desk realty at such a premium, this is a big plus point.

However, as important as aesthetics might be to you, the print quality is what really matters here. And in this arena, the Canon Pixma iP2500 really does excel. Load up the Canon Matte Photo Paper provided with your printer and you'll see A4 prints emerge in just under five minutes (the initial warm-up is around 30 seconds and we timed the printer using the highest quality print settings). The quality of results is excellent, especially when considering the price point. Colours are vivid and realistic, and although professional photographers will spot some of the finer details missing, for everyday use this printer will serve you well.

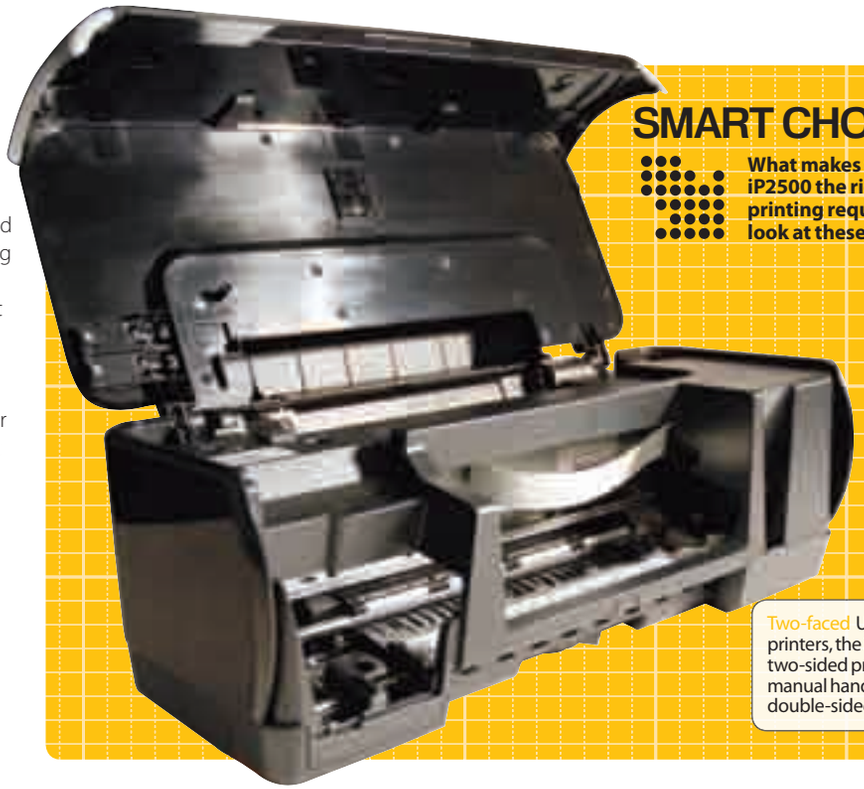
You can also use the printer to print text pages, and you'll find these appear in a lot less time, especially when utilising the Mono mode.

Also provided with the printer is a Creative CD (in the Creative edition) and software providing Easy-PhotoPrint, Easy-LayoutPrint and Easy-WebPrint. With this you are able to create calendars, print web pages without loss of edges and much more.

However, there's no shortage of printers under £50 on the market, and many of these offer inbuilt scanners – a much needed resource for most of us. There's also no memory card slot or LCD screen, and the iP2500 doesn't come with a USB cable, making this an additional cost for you if you don't already own one. But it was the lack of an output tray which caused us the most trouble. Prints are simply spat out onto the desk instead of being collated into a dedicated compartment.

However, these points shouldn't put you off this wonderfully priced unit for long. USB cables can be bought for around £5, if you don't already have one lying around your office, and your computer screen is better than an LCD any day of the week.

Our final thought on the Canon Pixma iP2500 has to be about the price, though. What can you realistically buy nowadays for £50? A night on the town? Maybe two or three new DVDs? Or a printer by one of the biggest name brands the world has ever seen? We know where we'll be spending our hard-earned cash.



SMART CHOICE

What makes the Canon Pixma iP2500 the right choice for your printing requirements? Take a look at these pointers

Ink life The inks provided should last you at least 200 prints at the highest resolution, and this increases the lower the quality setting you choose.

Two-faced Unlike other inkjet printers, the iP2500 handles two-sided printing well under manual handling on special double-sided photo paper.

PROS

- Can be bought for under £40
- Good quality prints
- Aesthetically pleasing
- Compact in design
- Borderless photo printing

CONS

- Lack of a USB cable
- A little on the slow side
- No memory card slot
- No on-body LCD screen
- Output tray needed

VERDICT

8.0

Value for money can't be argued, and the iP2500 produces great quality images. A lack of features is its only downfall

"THE PRINT QUALITY IS WHAT REALLY MATTERS HERE, AND IN THIS ARENA YOU'LL FIND THE CANON PIXMA IP2500 REALLY DOES EXCEL"

Ease of use
The newest Pixma is extremely simple to use. Just plug in and away you go. But it's worth reading the manual on the CD before you connect.

CD-ROM
Functionality is added with the inclusion of the software, which is Mac and Windows compatible. Some effects are a bit kitsch, but many are useful.

Design
With design this sleek, the Pixma iP2500 will suit most home office environments, and its compact body lets it squeeze into the tightest of spaces.

PRODUCTS

Take control of your monitor's colour with this easy-to-use colour management tool

Pantone hueyPRO

info

COMPANY
Pantone

WEB
www.pantone.com

PRICE
£88/$129

WHAT'S IN THE BOX
huey colorimeter, desktop cradle, USB extension cable, Klear Screen monitor-cleaning packet and micro-chamois cloth, software CD, huey quick start guide

Colour calibration is slowly becoming something of a familiar subject to many digital artists and photographers, who understand the importance of colour consistency across their various display types. Trying to determine whether what you see on your monitor is what you'll get when you print your work is a frustrating business, and this is where hueyPRO steps in.

Huey products have been around for some time now and are famed for bringing the rather complex task of monitor calibration to the regular computer user in an approachable way. Pantone, the brains behind huey, has set the worldwide benchmark for colour standards for over 40 years, and with so much respect from the design and graphics industries, it makes sense that it should produce a colour control tool.

Cue the arrival of the hueyPRO, offering additional features to those people who print graphics and photos and need something a little more in-depth than the regular huey.

What's fantastic about this product is that it's just as easy to get to grips with as the original huey – the fact that this is the PRO version does not take anything away from the brand's famous intuitive interface. The software loads up like a dream, and then guides you through the calibration process in one swift easy procedure. The new improved Help function enables you to swiftly troubleshoot without any hold-ups, while the new workflow suggestions are a handy extra.

Aimed specifically at the serious hobbyist and professional, hueyPRO enables users to have even more control over colour than the regular huey, and allows specific control over brightness and contrast with the help of the gamma and white point settings. Additionally, this calibrator includes extra intervals for the calibration reminder, enabling you to be more precise than ever.

The regular huey was the first calibrator to continually adjust its settings according to the changing ambient light, and luckily this great feature has remained in the PRO version too.

For anybody who's considering calibrating their monitor, the hueyPRO is a great device which can be put into action in a matter of minutes. At £88 ($129) this is a fairly respectable price to pay for an effective and organised work environment, and it will enable you to print and produce artwork to a professional standard.

EASY COLOUR CONTROL

What makes hueyPRO special?

Design The hueyPRO is famed for its compact proportions and lightweight feel. It has a pen-like design that won't clutter up your desktop.

Clever technology It adapts your monitor to account for changing light. A sensor stops bright light washing out what's on the screen.

Intuitive hueyPRO uses a really intuitive software interface, applies your personal viewing prefs and offers quick colour profiling to save time.

Portable It's powered by USB, which connects easily to a PC. Combined with the small pen-like design, this makes it extremely portable.

Constant monitoring The hueyPRO continually assesses the ambient light around your monitor and adjusts its calibration accordingly.

LED display These lights come to life each time the calibration is in progress and let you know that your monitor is being updated.

Tidy cord The USB cord is extra thin so that it wraps into a groove in the base of the hueyPRO. This means any excess cables are tidied away neatly out of sight.

Design The hueyPRO is smaller than a pen, so it won't clutter up your desktop. The slimline, lightweight design means it sits neatly out of the way.

USB This gadget uses a USB connection to link up to your monitor. You first need to load up the accompanying software.

PROS

- Small and discreet design
- Adapts your monitor to changing light
- Easy to use

CONS

- A little pricey

VERDICT

8.0

Quick to set up, easy to use, great if you use more than one PC or are passionate about colour management

eMag

BOOKS

A perfect grounding for beginners

500 Photoshop Hints, Tips and Techniques

This book pretty much 'does what it says on the tin', collating 500 essential tips to using Photoshop.

They're separated into four key sections: Hardware, Photoshop, Photoshop Projects and Printing, with an Appendix and Glossary providing further info.

The tome opens with a couple of image galleries showcasing what's possible using Adobe's image-editing app, which are far too short but display some inspirational shots alongside less effective ones. Still, this book isn't reliant on pretty pictures – it's there to give the reader a basic grounding in all things Photoshop.

Perfect for beginners, author Mike Crawford goes right back to basics, explaining computers, screens, cameras and other digital peripherals. Moving into the Photoshop section itself, the reader is taken from the Welcome screen visible when you launch Photoshop for the first time, through all the palettes, tools and options.

The Photoshop projects included are incredibly useful, and really the main focus of the book, especially for those who like to get a bit more hands-on with their training. Learn how to work in black and white, manipulate colour, stitch a panorama or create a montage.

Most of the tips are brief, but it's an accessible book you can dip in and out of at your leisure. Not one for more advanced users maybe, but for a beginner looking to get to grips with the program fast, it's a great option.

In the black The Photoshop projects cover all tasks that you might want to undertake, including converting colour shots to monochrome and adjusting their tones.

Printing advice The Printing section covers more than just what hardware to choose, with advice on calibrating colour profiles and using RAW files

info

AUTHOR
Mike Crawford

PRICE
£16.99

PUBLISHER
RotoVision

ISBN
2940378142

INSIDE SECRETS

Delve into the tips and tricks contained within this tome's pages

Gear guide Find out what kit suits your needs with this handy guide. It tells you all about the hardware that will help you to work at your best.

Layer it up This book provides comprehensive details of every Photoshop tool. Here is a useful section dedicated to layers.

How to browse Learn to use Adobe Bridge or Organizer to view images and select ones for further editing with these useful pages.

Image showcase There are two galleries in this book, each spanning two pages, which show you some of the possibilities within Photoshop.

Illustrate this! Illustrations show how specific techniques can be applied. Quality is hit and miss, but a visual reference does come in useful.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Logo Savvy

A commercially focused book for those with an interest in branding strategies

This hefty tome won't appeal to everyone, as it's rather specialist. The book is an exploration of branding strategies from top companies around the world, and how product names and logos can be more than just words and pictures, often becoming an iconic symbol.

There are seven chapters, each looking at a different type of name. Every section has a number of case studies broken down into steps explaining how the brand name and logo went from conception to completion.

This is a text-heavy affair, but there are enough images to keep the reader interested along the way, with in-depth analysis of the typography, colours and layout used for each example. Interspersed among the technical commentary are useful bits of info and facts. There's something intriguing about learning about brands you're familiar with, and that's what keeps you turning the pages.

An invaluable book for those interested in commercial design, but with enough of an easy-read style to keep others fascinated too.

Colourful examples Although there's a lot of text here, the images used are colourful and interesting, which is helped by the wide variety of brands chosen by the authors.

info

AUTHORS
Perry Chua and Dann Ilicic (WOW branding)

PRICE
£27.50

PUBLISHER
Rockport Publishers Inc

ISBN
1592533043

BEHIND THE LOGO

What you can learn about branding techniques

Branding types The book is split into seven sections based on different naming conventions.

In use As well as seeing how the brand was created, you also get to see images of it in use on buildings and products.

Planning techniques Looking at rejected ideas can help you understand why some designs work and some don't.

Introduction This is full of info about the process a brand goes through, and the best methods of development.

Mastering Composition With Your Digital SLR

A visual guide for DSLR users

info

AUTHOR
Chris Rutter

PRICE
£25.00

PUBLISHER
RotoVision

ISBN
2940378258

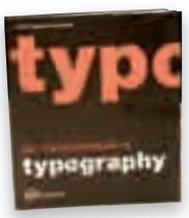
This is another book that sets out what it's all about in the title. Ideally suited to beginners, *Mastering Composition With Your Digital SLR* looks at everything from choosing a DSLR to getting to grips with its many functions. Author Chris Rutter has been involved in photography for 20 years, so he knows what he's talking about, and the images used to illustrate the points prove this – quality is superb and the photographs are inspirational yet attainable.

There's a lot going on inside the pages of this guide, with 12 sections dedicated to every facet of DSLR usage, including Lenses, Cropping and Composition and Software Technologies. There are also sections looking at the most popular areas of photographic genre in more detail: Landscapes, Macro, Portraits and Action.

The editorial is easy to read, with an informative yet casual style of prose, and in-depth captions explaining what each of the images is illustrating. The font is a tad on the small side, which might be an issue for optically challenged readers, but you can't complain about the amount and variety of content.

The Fundamentals of Typography

Learn the art of typography with this in-depth guide



info

AUTHORS
Gavin Ambrose and Paul Harris

PRICE
£19.95

PUBLISHER
Ava Publishing

ISBN
2940373450

Text is an essential element in many designs, from producing simple projects like CD covers and DVD labels to more advanced skills such as menus and leaflets. If you create products like these, this book can help take your work from good to excellent.

The Fundamentals of Typography practises what it preaches, using a visual display of differently weighted typefaces to break up what could have been a dull topic. There are colourful illustrations as well, to help keep you interested. It's very much a pick-up-and-dip-into kind of book, rather than reading it all in one go.

As well as looking at different typefaces, weightings and colours, there are studies into how we read and how a page can be laid out to be really effective. Things like these elevate this book above its peers, offering an educational and intellectual exploration of a complex subject.

Exhibit

The round-up of your latest creations

There's no denying *Photoshop Creative* readers are some of the most passionate people we know, and there's no better example of this than the work shown over the next four pages.

Equipped with nothing but a bunch of random images plus your trusty copy of Photoshop, each issue you inundate us with fabulous creations that never cease to amaze us. And no matter what level of expertise the entrant possesses, imagination is always present in huge doses – something we believe is vital to becoming a great artist.

Kym Garland scoops the winning prize this issue for this superb city scene; if only we really did have a *Photoshop Creative* cab in real life! We're sure you'll agree the colour treatment is excellent, striking a wonderful balance that really works. This thoughtful piece has won Kym a fantastic Olympus FE-230 camera – well done.

Also brightening these pages are some wonderful compositions including an inspired piece by Artie Gold and a great political statement by Dave Wyatt.

THE WINNER!

Kym Garland

New York Cab

Kym used the car image from issue twenty as the basis for this fantastic composition. Combining road signs and cityscapes, Kym has created an impressive montage that we adore. A brilliant Olympus FE-230 camera is on its way, Kym – well done.

Why it's a winner!

There are a number of reasons why this image works so well. First, the colour tone is extremely striking, with the sepia backdrop really helping the yellows to 'pop'. Second, Kym has chosen to build the scene around the car rather than simply throw the car onto a background. This makes the perspective extremely realistic.

WIN! OLYMPUS FE-230 DIGITAL CAMERA

Get your work featured

If you'd like to share your work with others, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send it to:

Exhibit, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

Alas, we can't return any CDs.
If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Turn to page 98 and enter this issue's Readers' Challenge

Artie Gold (left)

Stat you girl

"I used various blend modes, textures and brushes, and the pretty girl."

Christopher Pyrah (bottom left)

Romtel fonecard

"The statue and the phonebox combined to produce a 21st century Roman Empire advert for its telecom industry!"

Jenny Pearce (bottom middle)

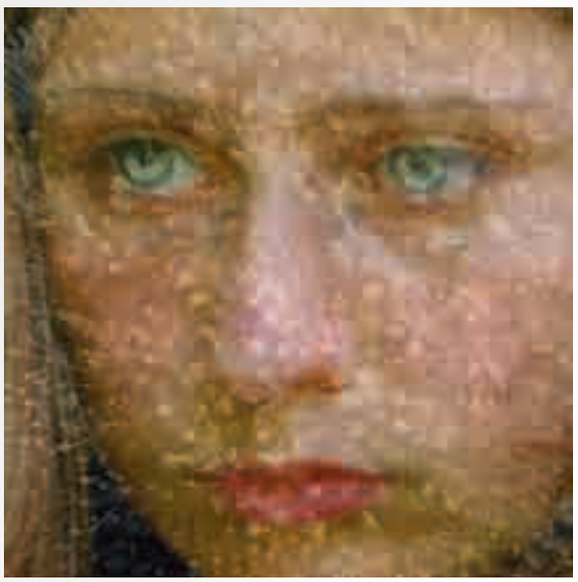
Born in the USA

"My creation was inspired by my love of America and the Fifties. I would love to emigrate there if I could!"

Gareth Timms (bottom right)

Flower face

"Very simple combination of a face with the eyes and lips boosted, given a texture by the purple flowers."

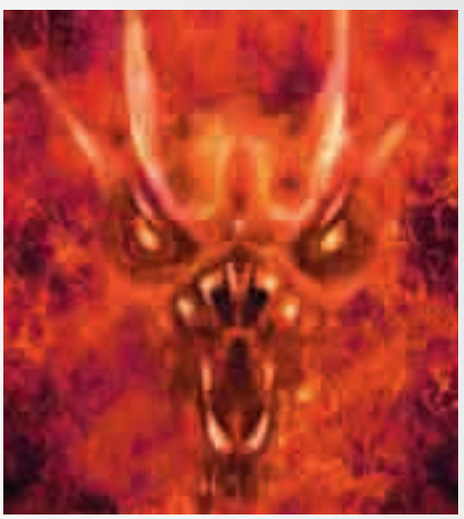


Exhibit

Fraoch (above)

Strangely surreal

"I extracted the flower and the people on the bench, then the rest of the image grew on its own. Looks like a lovely hot day though."



Richard Dean (right)

Devil of a statue

This gruesome character was cleverly created by turning the statue image from issue 21 upside down – can you spot it?

Dave Wyatt (above)

PhoneBox

"I created a 'flood' effect, then added the monkey. I made the 'global warning' float with layer effects, plastic wrap and the Zig-zag filter. Then I added the lens flare 'Sun' to finish."

Brian Elliot (above)

Apollo

"The competition is getting harder every month! I came up with using the statue as the Greek God Apollo. The Apollo myth is that he chased the sun across the sky daily."

Irvan Risvandar (left)

Breaking free

"Every single feather I created using Scale and Distortion and then put them together."

Sasha (bottom left)

Fire

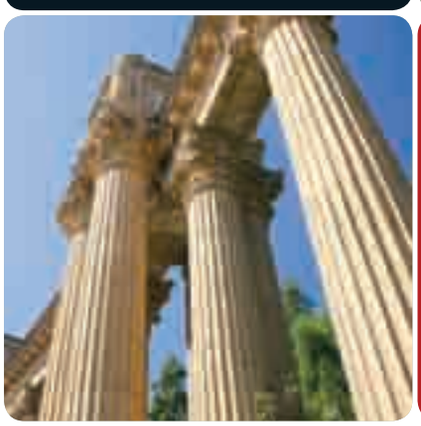
"I was inspired by fire – that's all I can say."

Deborah Long (below)

Always flowers

"This is heavily blended and masked. I brought in Lady Liberty because most women like flowers no matter who they are."

Enter our challenge and see your work in the magazine!



HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

Readers' Challenge

Sink your teeth into these latest tasty morsels to get creative with

Craving some creative action? Well, we've got another new challenge for you to get stuck into, which is sure to get your brain in gear and your creativity flowing into overdrive.

As you can see, we've selected a challenging set of images for you to work up into a pleasing composition. The rules are simple – you must use at least one of the challenge images in your artwork, and you must enjoy your final creation.

There's no closing date, so don't worry if you've picked up this issue later than everybody else; you can still enter and have a chance to win. Newcomers to Photoshop are just as welcome as more experienced users, so don't hesitate in getting your images over to us.

We can't wait to see what you come up with this time, so get to work and start challenging yourself.

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS

Portrait perfection

You don't have to be a painter to create fantastic artwork. Turn to page 28 where you'll discover how to transform everyday photographs into stunning portraits like this. Get to grips with the Smudge tool and the Airbrush and produce fresh-faced portraits worthy of hanging on the wall.